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CHANTRY OF WILLIAM OF WYKEHAM.

HANDBOOK  
TO THE  
CATHEDRALS OF ENGLAND.

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Southern Division.

PART I.  
WINCHESTER.—SALISBURY.  
EXETER.—WELLS.

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With Illustrations.

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LONDON:  
JOHN MURRAY, ALBEMARLE STREET.  
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## PREFACE.

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THE Handbook for the Cathedrals of England, a first instalment of which is now offered to the reader, is intended to serve both as a history, and as a guide to the visitor on the spot. With this view the architectural descriptions have been kept as free from technicalities as is at all consistent with accuracy; and where it has been found necessary to notice at any length disputed points of date or construction, the discussion has been removed to a third part, or Appendix.

The Handbook has been drawn up after a careful personal examination of each Cathedral; and the best recent works, especially the "Architectural Histories" of Professor Willis, have been consulted during its compilation. The Handbook for each Cathedral forms two parts; the first of which embraces its architectural history and details, the second contains a short history of the see, with notices of the principal archbishops or bishops who have filled it. The dates have for the most part been adopted from Mr. Stubbs' very useful *Registrum Sacrum Anglicanum*, Oxford, 1858.

It has been thought advisable to arrange the work in divisions, the present volumes commencing with—

The *Southern Cathedrals* : containing Win-

chester, Salisbury, Wells, Exeter, Chichester, Canterbury and Rochester.

To be followed, with as little delay as possible, by—

The *Eastern Cathedrals* : Oxford, Peterborough, Ely, Norwich, and Lincoln.

The *Western Cathedrals* : Bristol, Gloucester, Worcester, Hereford, and Lichfield.

The *Northern Cathedrals* : York, Ripon, Durham, Carlisle, Chester, and Manchester.

The *Welsh Cathedrals* : Llandaff, St. David's, St. Asaph's, and Bangor.

Each division will thus form a complete Handbook to the group of cathedrals — generally within short distances of each other — which it embraces.

The most important and characteristic portions of each cathedral have been selected for illustration ; so as to afford, on the completion of the work, an entire series of architectural examples, from the earliest Norman period to the latest Perpendicular. The monumental effigies, the most interesting of which will also be engraved, have been chosen with the view of presenting the greatest possible variety of costume, armour, and architectural detail. These illustrations are for the most part original, and are from drawings made on the spot by Mr. Jewitt, who has also engraved most of them, with the assistance of

R. J. K.

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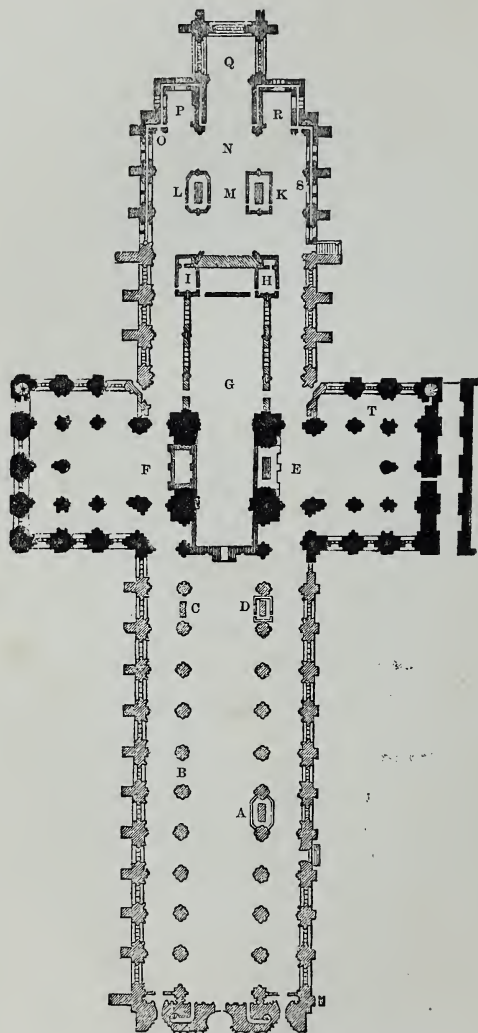


O. JEWITT DEL. & SC.

BOWL OF THE FONT.







#### REFERENCES.

- A Wykeham's Chantry.
- B Font.
- C Tomb of Bishop Morley.
- D Edington's Chantry.
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- F Chapel of the Holy Sepulchre.
- G Tomb of William Rufus.
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GROUND PLAN. WINCHESTER CATHEDRAL.

Scale, 100 ft. to 1 in.

WINCHESTER CATHEDRAL.

FRONTISPIECE.



WEST FRONT.



# WINCHESTER CATHEDRAL.

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## PART I.

### History and Details.

RESERVING all notice of the earlier cathedrals for the second part, we commence our survey of the existing structure by briefly recording the dates and builders of its various portions.

I. Following the usual custom of the Norman bishops, Bishop WALKELIN (1070—1098) commenced a new cathedral “from the foundations” in the year 1079. It was completed in 1093, when the monks (see Part II. for the history of the monastery connected with the church) entered it in solemn procession, in presence of nearly all the bishops and abbots of England. Bishop GODFREY DE LUCY (1189—1204) made considerable additions to the eastern part of Walkelin’s cathedral; and Bishop EDINGDON (1345—1366), besides other works, commenced the new nave, which was continued by his successors, WYKEHAM (1366—1404), BEAUFORT (1404—1447), and WAYNFLETE (1447—1486): much of the presbytery is the work of Bishop FOX (1500—1528); and the extreme eastern portion of the Lady-chapel is also of this date. The present cathedral consists of these recorded works, ranging from Walkelin to Fox,—

a period of five centuries,—together with others of less importance, whose history is not so certain. It affords, accordingly, striking specimens of—

*Early Norman*—in the crypt and transepts, the remaining portions of Walkelin's cathedral ; of

*Early English*—in the eastern aisles and chapels behind the presbytery, Bishop de Lucy's work ; of

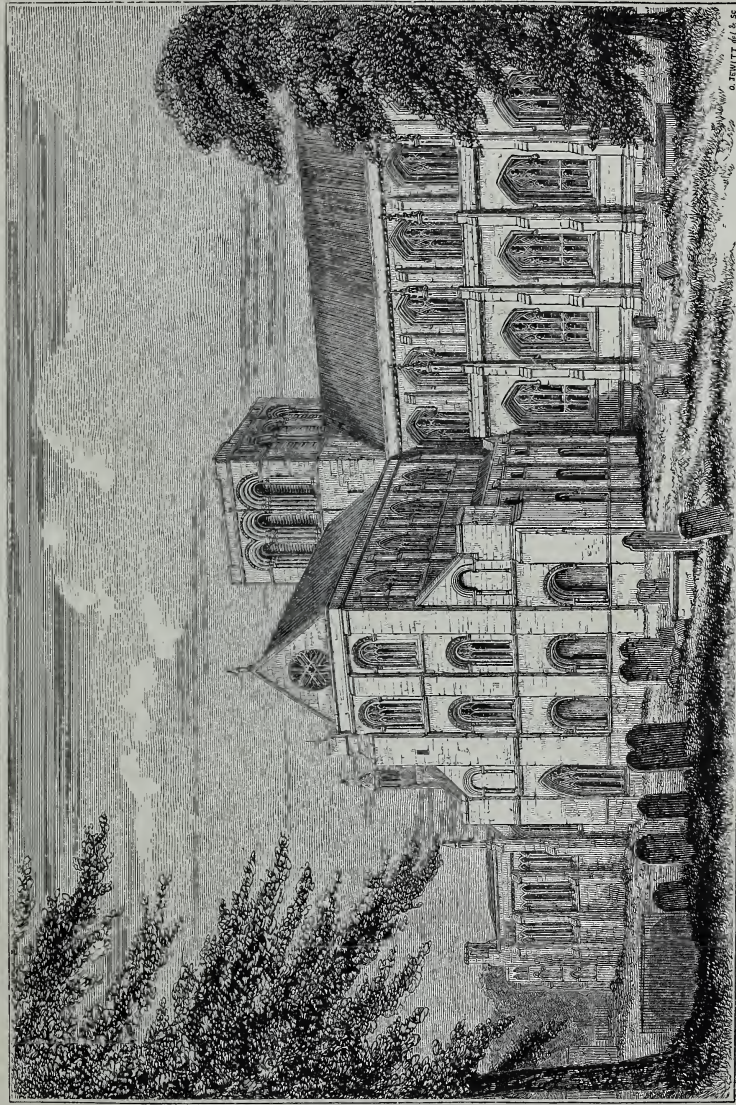
*Decorated*—in the piers and arches of the presbytery itself, parts of which date from about 1320 ; and of

*Perpendicular*—in the unrivalled nave, ranging from Edington to Waynflete (1345—1486).

II. The *exterior* of the cathedral, [Plate I.], in spite of the enormous mass which it presents, is at first sight disappointing, owing chiefly to its unusual want of decoration, and to the lowness of its heavy Norman tower. The venerable walls, however, contrast very pleasantly with the bright, close sward and the fresh leafage of the precincts, which are kept in admirable order. The best *distant* view is that from the top of St. Catherine's Hill, where the whole vast extent of the cathedral is seen, rising solemnly above the ancient city. "The great length of the church is pleasingly broken, as at Ely and Peterborough, by the bold projection of its transepts, which here extend, as usual in England, three bays beyond the aisles, their section being the same with that of the nave<sup>a</sup>." A short avenue of trees leads through the Close to the western door, by which the visitor should by all means enter.

III. The *west front* (now, 1860, in process of re-

<sup>a</sup> Fergusson's Handbook of Architecture, p. 859.

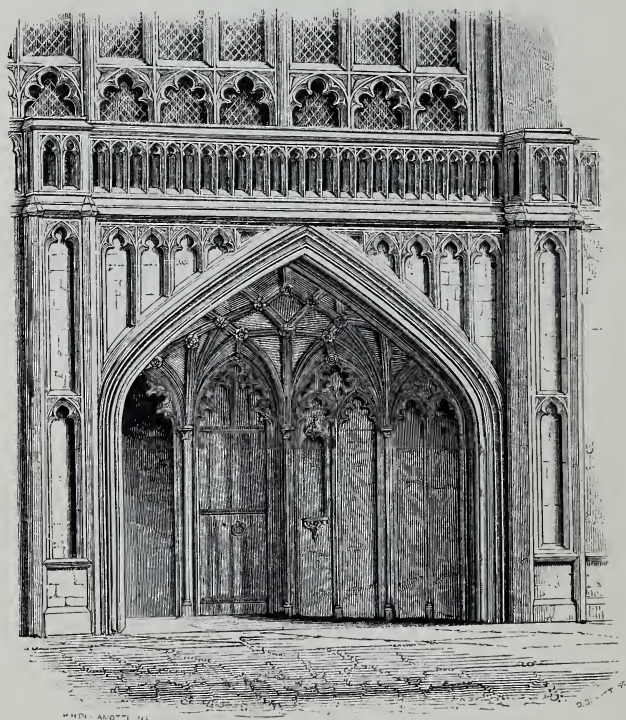


GENERAL VIEW FROM THE NORTH-WEST.

G. FENYTT 41 E. 52







WEST PORCH.

storation) [*Frontispiece*] was originally the work of Bishop EDINGDON (1345—1366). Bishop Walkelin's Norman nave extended about 40 feet in advance of the present one, forming "two western towers or a kind of western transept."—*Willis*. The extreme western portion seems to have been in a ruinous state when Bishop Edingdon pulled it down, and built (as is generally asserted) the present west front, with the great window and porches, together with the two first bays of the nave on the north side, and one on the south. [Plate II.] There is strong reason, however, for believing that the porches, the mullions and tracery of the windows, and the central gable, are all considerably later than Edingdon's time. Their perpendicular character is, at all events, distinctly marked. The peculiarities which distinguish the work usually assigned to Edingdon from that of his successors, who continued the nave, will best be pointed out from within. The design of the great west window is very simple, "reducing itself to the merest stone grating."—*Willis*. Figures of St. Peter and St. Paul formerly occupied the tabernacles between the porches; and a statue of William of Wykeham still remains in the niche at the top of the gable above the window. Over the porch is an exterior gallery, as at Exeter.

IV. Before entering, the visitor should remark the grand view of the interior obtained through the open central door. The length of Winchester (520 feet from this entrance to the extreme eastern buttresses) exceeds that of any other cathedral on this side of the Alps,

with the exception of Ely (560 feet); and of Canterbury, which is about five feet longer than Winchester<sup>b</sup>. The effect of this great length, 390 feet of which (as far as the end of the choir) are visible from the west door unbroken by the organ, which is placed under the north tower-arch, is in the highest degree grand and impressive. A certain coldness, arising from want of colour, is perhaps felt at first; but the eye soon learns to dwell contentedly on the magnificent forest of piers, and on all the graceful details above and around them. The stringcourse of corbel-heads, and the light balustrade of the triforium in the nave, should here be noticed as remarkably aiding the general effect.

V. The *nave* of Winchester [Plate III.] “exhibits one of the most curious instances of transformation from one style of architecture to another that has been preserved to us; for although at present a complete and perfect specimen of the fourteenth and fifteenth centuries, it is yet, in the heart and core of its structure, from the ground to the roof, the original Norman building commenced, if not completed, by Bishop Walkelin.” Bishop Edington, as has already been stated, rebuilt the extreme western part, having first entirely removed this portion of the Norman nave. Edington’s work was continued

<sup>b</sup> It seems probable that these three (Ely, Winchester, and Canterbury) are the longest cathedrals that exist, with the exception of St. Peter’s at Rome, the extreme length of which, within the walls, is 607 feet. The cathedral of Milan (the largest of all mediæval cathedrals) covers one-third more ground than Winchester, but is not so long by nearly 100 feet.



NAVE, FROM THE WEST.

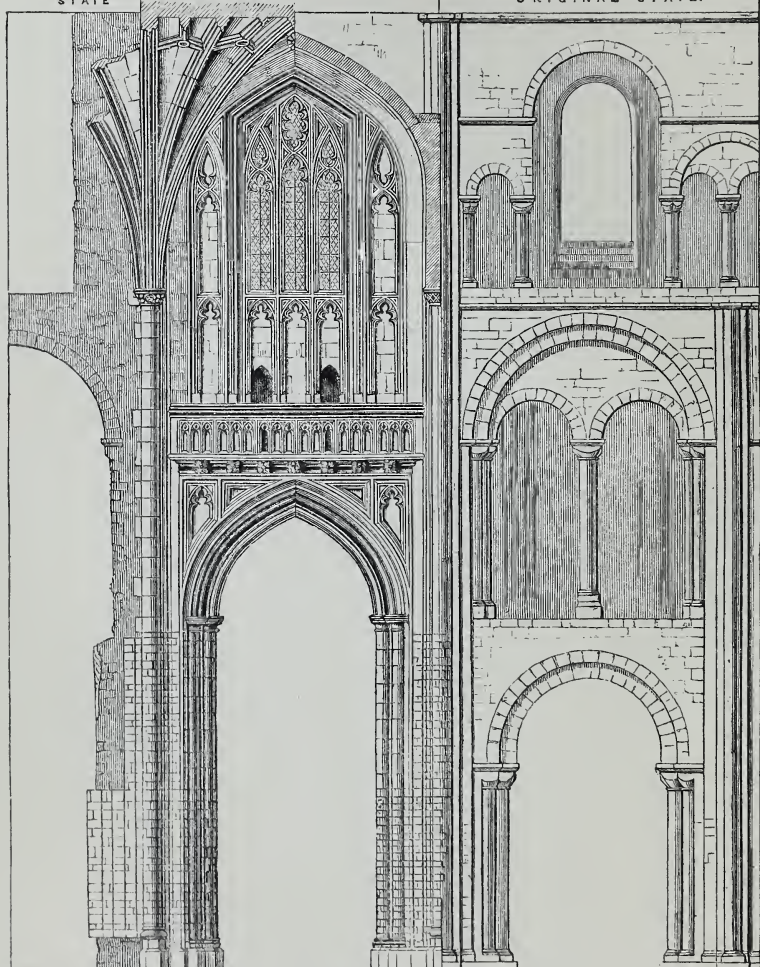




INTERMEDIATE  
STATE

PRESENT STATE.

ORIGINAL STATE.



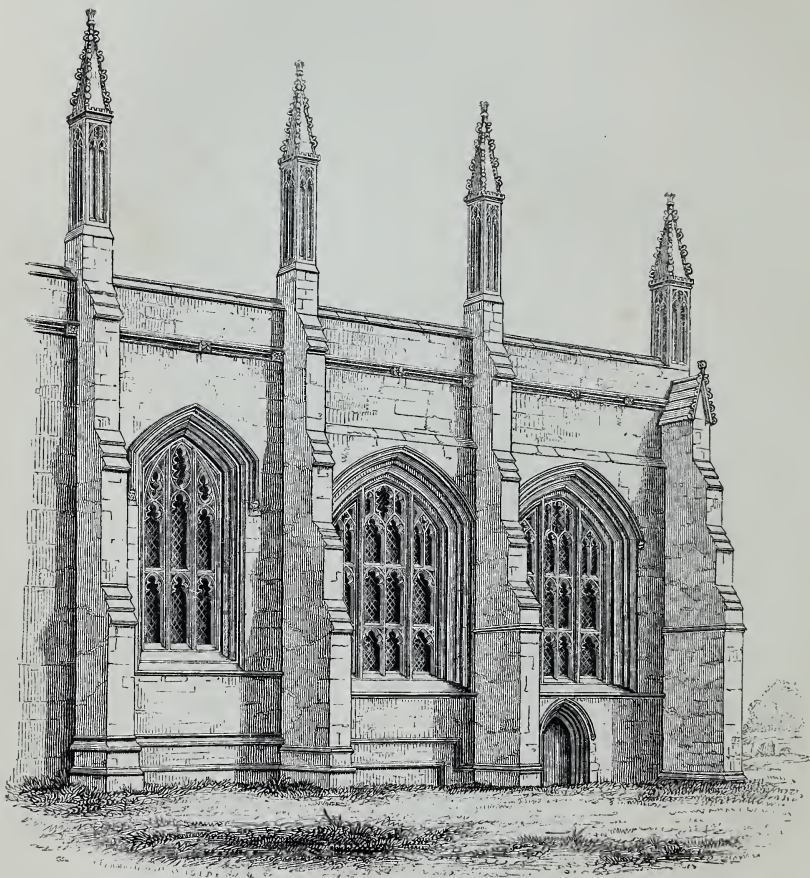
R. WILLIS del

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TRANSFORMATION OF THE NAVE.





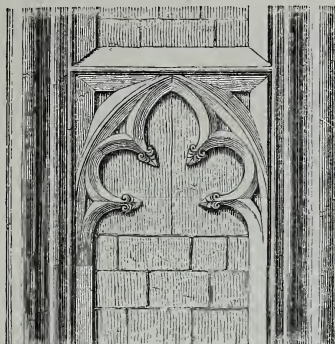
WEST END OF NORTH AISLE OF NAVE.  
SHEWING TWO WINDOWS OF EDINGDON'S WORK, AND ONE OF WYKEHAM'S,

by his successor, WILLIAM OF WYKEHAM (1366—1404), who purchased for this purpose the use of the stone quarries of Quarr Abbey in the Isle of Wight. (Walke-lin had built his cathedral from the same quarries, granted him by a charter of Rufus.) He began the *transformation* of the nave from Norman to Perpendicular. [Plate IV.] “I use the word advisedly,” says Professor Willis, “instead of *rebuilding*, for the Norman core still remains in the piers and walls up to the parapet, and in many places the Norman ashlaring as well.” Thus the eight westerly piers on the south side retain the Norman ashlaring, upon which the new mouldings have been wrought. The Norman arches still remain behind the triforium; Norman shafts remain above the present vault; and on the outside of the clere-story the Norman masonry and flat buttress may be seen running up between the Perpendicular windows. In the south side aisle part of the lower extremity of a Norman shaft appears, having probably been covered by some shrine or altar work. The Norman pier-shafts and capitals remain *in situ* in the second bay from the crossing on the north side, where they were covered by the roodscreen, and therefore left unaltered.

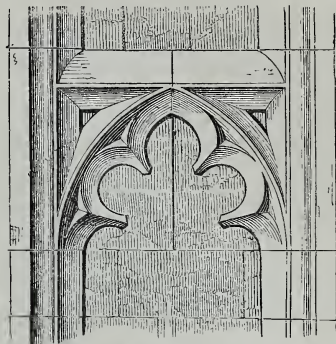
VI. A careful examination will shew many differences between the part of the nave built by Edington [Plate VI.] (the west front, the first two bays on the north side, and one on the south), and all the rest. The first two windows, for example, in the north aisle are of a different and far inferior design to those beyond them. “They are singularly heavy, and from the ex-

treme depth of their exterior mouldings, have a most cavernous and gloomy appearance.”—*Willis*. The heads of the panels and lights in Edington’s work also differ from those of the rest of the nave. [Plate V.] The points of the cusps in the first are decorated each with a small leaf, in the other work they are plain.

VII. The admirable manner in which the original Norman work was partly cut away, and partly worked into the new Perpendicular, will best be appreciated by a comparison between the nave of Winchester and the choir of Gloucester Cathedral, which is purely Norman in design, and, like the former, has been “overlaid with a veneer of masonry in the pointed style.” The work at Gloucester, however, is of a later age, and executed by far less vigorous hands; and instead of a complete amalgamation of the two styles, as at Winchester, the pointed is in effect added to the round-arched style. Owing partly to the necessary thickness produced by casing the Norman piers, the dimensions of the nave at Winchester are somewhat unusual. The piers dividing the aisles are twelve feet thick, while the side aisles are only thirteen feet wide, and the central aisle thirty-two feet. “Yet with all this there is nothing heavy, but, on the contrary, it is perhaps the most beautiful nave of a church either in England or elsewhere, wanting only somewhat increased dimensions.”—*Fergusson*. It should be compared throughout with that of Canterbury, which was in building at the same time. There, however, the old Norman nave was entirely pulled down; and the pier-arch mouldings are conse-



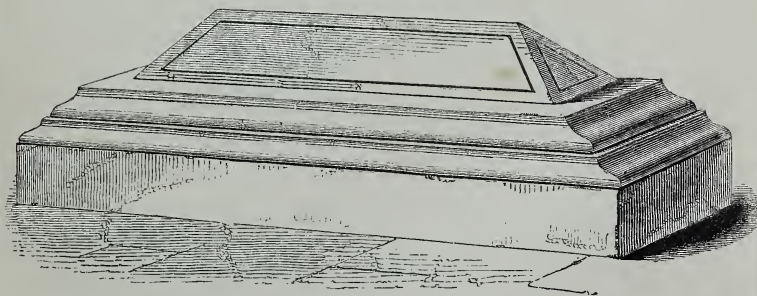
PANEL, WAYNFLETE'S WORK.



PANEL, WYKEHAM'S WORK.



PLAN OF FONT.



TOMB OF WILLIAM RUFUS.



quently much lighter, and the piers more slender, than those of Winchester. Both naves have lierne vaults; the invention of which has sometimes been ascribed to Wykeham, but which were really in use long before his time. The balcony above the pier-arches at Winchester, beautiful in effect, was to some extent a necessity, arising from the thick Norman wall, which had to be dealt with and disguised. The design of the windows throughout the nave (except Edingdon's) is very elegant and peculiar, and should be especially noticed. The *glass* with which the west window is filled was, it is said, collected from different parts of the building after the destruction of the rest by Cromwell's troops. It is, however, "undoubtedly the earliest Perpendicular glass in the cathedral, and may be the work of Bishop Edingdon," like the original window itself.—*C. Winston*. The great iron hooks between the piers were used for supporting the tapestry with which the church was decorated on high festivals.

VIII. At Wykeham's death, in 1404, the south side of the nave was completed, and the north begun. The works were carried on and finished by his two successors, Cardinal Beaufort and Bishop Waynflete (1404—1486). Less of the original Norman work seems to have been worked into the walls on the north side, than by Wykeham on the south. The arms on the bosses of the vault of the nave, and on the string-course under the triforium, are those of Wykeham, of Cardinal Beaufort and of his father, John of Gaunt; the white hart chained is the cognisance

of Richard II., and the lily is the device of Bishop Waynflete.

IX. At the west end of the north aisle is a square stone gallery, called the *tribune*. [Plate VIII.] It is part of Edingdon's work, and was intended to serve as a gallery for minstrels on extraordinary occasions. The episcopal registers are now deposited here.

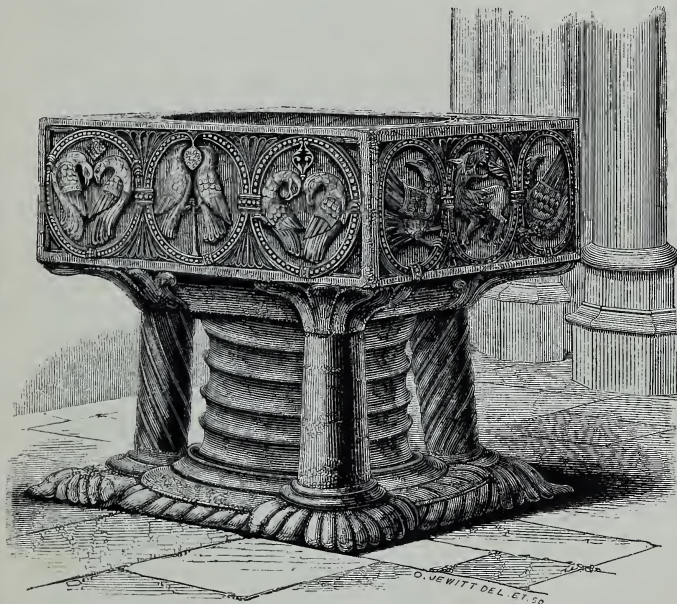
X. The *font*<sup>c</sup>, [*Title*], in the north aisle of the nave, is, no doubt, of Walkelin's time, and is of very similar character with those of East Meon in this county, and of St. Michael's Church, Southampton. All three were apparently the work of the same sculptor. The designs on the four sides of the Winchester font are partly baptismal symbols [Plate VII.] (the salamander and the drinking doves), and partly represent events from the life of St. Nicholas of Myra, the patron saint of children, and in great honour with the Normans.

XI. On the south side of the nave, and in the second bay from the choir, is *Bishop Edingdon's Chantry* (1345—1366), the first of a very fine series of chantry chapels contained in the cathedral, most of which were erected during the life of the persons by whom they were founded. (See Part II. for a sketch of Edingdon's life.) Edingdon's chantry (which suffered some alteration during the transformation of the piers against which it stands, from Norman to Perpendicular) is of inferior design and interest to that of WILLIAM OF WYKEHAM (1366—1404), [Plate IX.], which occupies the entire space between two piers of the nave, on the

<sup>c</sup> For plan of font see Plate V.



WEST SIDE.

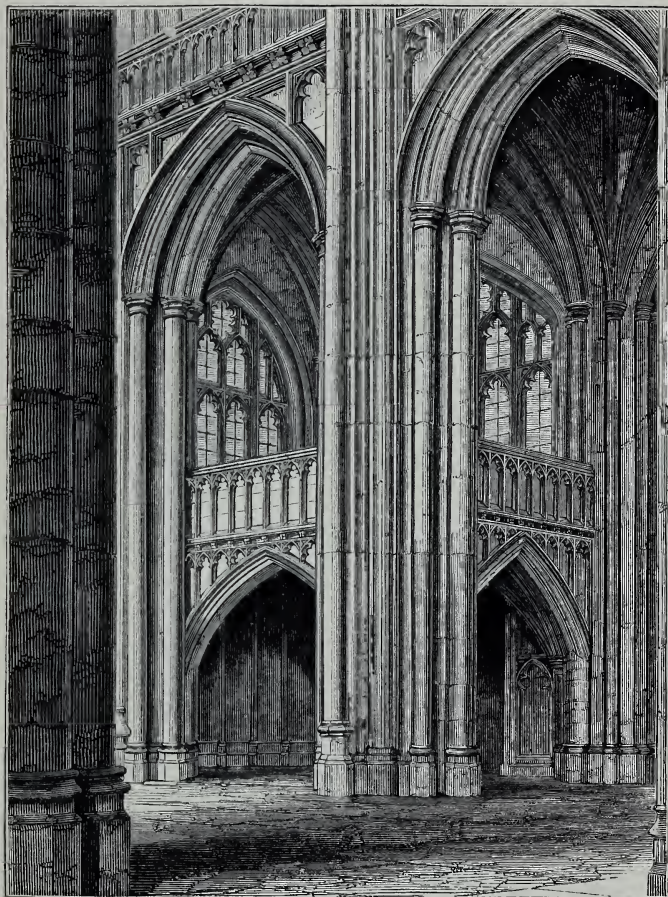


EAST AND NORTH SIDES



SOUTH SIDE.





THE MINSTRELS' GALLERY, OR TRIBUNE.







EFFIGY OF WILLIAM OF WYKEHAM.

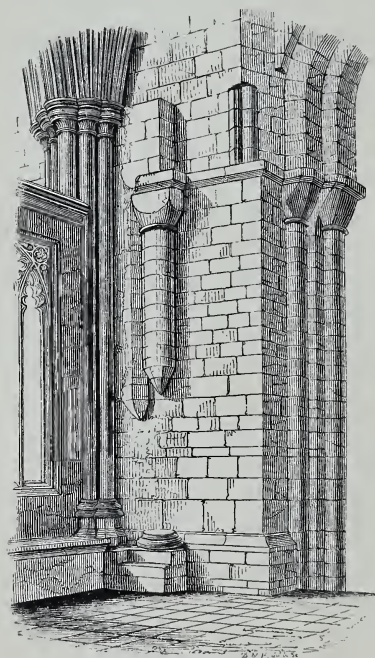
same side, in the fifth bay from the west end. This chapel, to which Wykeham refers in his will, was built by him on the site of an altar dedicated to the Virgin, his especial patroness, the mass at which he had always been accustomed to attend when a boy at school, and which stood, it is said, "in that part of the cross precisely which corresponded with the pierced side of the Saviour." The design of Wykeham's chantry is very beautiful; and it is one of the best remaining specimens of a fourteenth-century monumental chapel. The foundation of the altar is still visible. The Bishop's effigy, [Plate X.], the 'comeliness' of which, it has been suggested, may have induced Anthony Wood to describe him having been of 'a courtly presence,' reposes on an altar-tomb in the centre, arrayed in cope and mitre. The pillow at the head is supported by two angels. At the feet, three monks are represented offering up prayers for the repose of the departed soul. (They are said, but questionably, to represent Wykeham's three assistants in the cathedral works—William Wynford, his architect; Simon de Membury, his surveyor of the works; and John Wayte, controller.) The tomb is kept in repair by the members of the Bishop's two foundations, at Winchester and Oxford. (For further notices of Wykeham, see Part II.)

XII. Among the monuments in the south aisle, are those of—Dr. WARTON, head master of Winchester College, died 1800: it is by Flaxman, and graceful in design, although the boys whom the Doctor is instructing must have been chosen for their peculiar ugliness;

the epitaph was written by Dr. Parr;—of HENRIETTA MARIA NORTH, also by Flaxman; of Dean CHEYNEY, died 1760; of SIR GEORGE PREVOST, died 1816; and of Bishop TOMLINE, died 1820. The last is by Richard Westmacott, jun. Against the pier nearest the choir door, on the north side, and cut into its fabric in a disgraceful manner, is the monument of Bishop HOADLEY, died 1761. (See Part II.) Besides a medallion of the Bishop, the monument exhibits Magna Charta side by side with the Holy Scriptures, and the cap of Liberty jostling the pastoral staff. The flags of the 97th regiment are fixed in the corner near the south-west door; the wall adjoining which is painted with memorials, more interesting than artistic, of the losses of that gallant regiment during the Crimean war. The west window of the south aisle also is filled with stained glass to their memory.

XIII. From the nave we pass into the choir through a *screen* of stonework, (by Garbett,) erected some years since in place of a Corinthian structure designed by Inigo Jones. On either side are bronze figures of James I. and Charles I., which formed part of the older screen. The figure of Charles is said to have been much defaced and injured by the Parliamentary troops, who, so runs the tradition, “stabled their steeds” in the cathedral, after the fashion of the old Northmen. (It is also asserted, however, that their captain on this occasion was an old Wykehamist, and that he managed to prevent much mischief, although sufficient harm was done to the cathedral. Waller, who in the winter of





NORTH PIER OF TOWER.

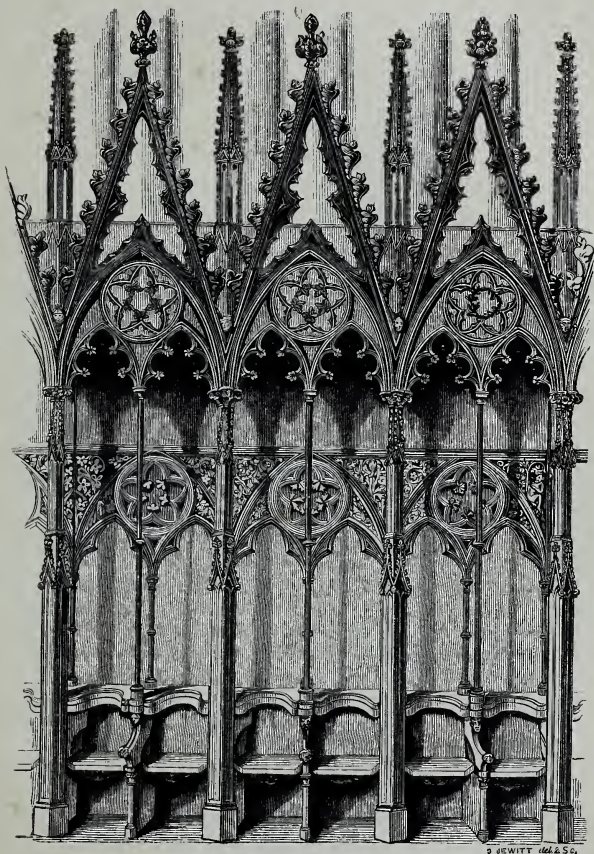
1643 had taken and given up to plunder the city of Winchester, afterwards regarded his ill fortune in the succeeding year as a divine judgment upon this proceeding.)

XIV. The *choir* itself consists of the old *choir of the monks*, under the tower, and of the *presbytery* beyond it. This portion of the cathedral is of various dates: the tower, late Norman; the piers, arches and clerestory of the presbytery, Decorated (*temp.* Bishop Edington, about 1350); the screen enclosing it, Perpendicular (the work of Bishop Fox, about 1524); the vaulting of the presbytery is also the work of Bishop Fox; and the ceiling under the tower dates from 1634.

XV. The *tower*, the enormous piers of which at once attract attention on entering the choir, was rebuilt after the year 1107, when the older tower of Walkelin's cathedral fell. William Rufus had been buried under it seven years before; and many thought, according to the old chroniclers, "that the fall of the tower was a judgment for his sins, since it was a grievous wrong to bury in that sacred place one who all his life had been profane and sensual, and who died without the Christian viaticum." The great size and massiveness of the piers is probably a result of the panic caused by the fall of their predecessors. [Plate XI.] "They are at present most unwieldy and intrusive, from their excessive size and awkward squareness of form; and are the largest tower-piers in England in proportion to the span of the arches that rest on them."—*Willis*.

The very narrow arches opening to the transepts should be remarked. It is common in churches with a central tower to give less span to these arches than to those opening east and west, in order to leave the view from one end to the other of the church unobstructed. The system is here carried to a very unusual excess. The tower was originally intended to serve as a lantern, but was ceiled over in the reign of Charles I. In the centre is an emblem of the Holy Trinity, surrounded by the sentence "Sint domus hujus pii reges nutritii, reginæ nutrices piæ." The larger letters are painted red, and form the date 1634. Medallions of Charles I. and Henrietta Maria, with their arms and devices, also appear on this ceiling.

XVI. The *stalls*, which extend from the eastern tower-piers to the first pier of the nave, are of oak, as black as ebony, and probably exhibit the very finest woodwork of their date and style (which is the best) in the kingdom. [Plate XII.] "They are early Decorated (Geometrical) work, and their canopies and gables bear considerable resemblance to those of the tomb of Edmund Crouchback in Westminster Abbey."—*Willis*. This would place their date about 1296. The beauty and variety of the carvings are wonderful. There is no repetition; and the grace and elegance, as well as the fidelity, with which the foliage is represented, are nowhere to be surpassed. The human heads are full of expression; and the monkeys and other animals sporting among the branches have all the same exquisite finish. The mode in which the cusps of the circles in



STALLS IN THE CHOIR.



the canopies are terminated, is worthy of attention; and in short, at this period of the revival of wood-carving, no better examples could be found for study and imitation. The *misereres*, below, are of early character, and interesting. Their date is rather later than those (Early English) in Exeter Cathedral—the most ancient in the kingdom. The desks and stools in front of the upper range bear the initials of Henry VIII., Bishop Stephen Gardiner, and Dean Kingsmill; and the date 1540. The rich pulpit on the north side bears the name of its donor, “Thomas Silkstede, prior,” on different parts of it. The episcopal throne is modern, from a design of the late Mr. Garbett. The organ, a very fine one (which figured in the Great Exhibition of 1851), is placed under the north transept arch.

XVII. Passing beyond the tower piers into the *presbytery*, the eye is first caught by a plain coped tomb of Purbeck marble, in the centre of the pavement, between the north and south doors. This is the *tomb of William Rufus* (died 1100), [Plate V.], whose body, after his death in the New Forest, was brought by “certain rustics” in a cart (*rheda caballaria*) to Winchester, the blood dropping from the arrow wound throughout the whole distance. He was buried under the central tower, which fell seven years afterwards, and his tomb was then probably removed farther to the east. It no longer contains the ashes of the “Red King.” The bones were removed by his nephew, Bishop Henry de Blois, in the twelfth century, and are now mingled with those of Canute, Queen Emma, and two Saxon

bishops, in two of the mortuary chests above the screen work. (See § XX.) The tomb itself was opened by the Parliamentary soldiers, who found in it a large gold ring, a silver chalice, and the ashes of a human body; indications apparently of some later interment. The chalice, at all events, would not have been placed in the tomb of Rufus.

XVIII. The piers and arches of the *presbytery* are Decorated, the extreme eastern portion (the north arch and the eastern arches) dating from about 1320, the rest from about 1350 (*temp.* Bishop Edington). Bishop Lucy's work, beyond the presbytery, east, to be afterwards noticed, had been already completed; and the new work of the presbytery was connected with it in a manner worth notice. (It may be examined at the back of the raised platform beyond the reredos.) The magnificent *reredos*, [Plate XIII.], which rises at the back of the altar, cutting off the polygonal part of the choir, (which occupies the place of the Norman apse, and owes its form to its keeping the line of the original foundations, as may be seen in the crypt below,) is probably of the latter end of the fifteenth century; its certain date has not, however, been preserved. It is of the same type as the altar-screens at Christchurch in this county, at St. Alban's, and at St. Mary's Overie. The empty niches give it a somewhat bare appearance; but a series of Grecian urns, with which they were filled in the early part of the last century, have since been happily removed. The whole screen has been restored, in part, it is believed, by Inigo Jones; for the magni-



G. JEWITT. del. & sc.

ALTAR SCREEN.



ficent tabernacle-work, which had been partly broken down, has been chiselled with an eye to classical architecture. Above the altar is a tolerably good picture of the raising of Lazarus, by WEST. The *vaulting* of the presbytery (of wood) is the work of Bishop Fox (1500—1520), and displays on its bosses a mass of heraldry, besides (at the east end) the various emblems of the Passion, together with a number of faces, representing Pilate and his wife, Herod, Annas and Caiaphas, Judas, Malchus with the sword of Peter dividing his ear, Peter himself, and many others. All are curious, and are best seen from the gallery below the east window.

XIX. The *east window* of the choir, best seen from the part under the tower, is filled with Perpendicular glass a little earlier than 1525, and the work of Bishop Fox, whose arms (four times repeated, and impaled with the arms of each of the sees he held in succession, Exeter, Bath, Wells, Durham, and Winchester,) and motto, 'Est Deo Gratia,' are introduced in it. "The only part of the glass, however, now in its original position, consists, as I think, of the two figures which occupy the two southernmost of the lower lights, and of that in all the tracery lights, except the top central one, and the three immediately below it. The top central light is filled principally with some glass of Wykeham's time, and all the rest of the window with glass of Fox's time, removed from other windows."—*C. Winston*. The window must have been magnificent in its original state. "In point of execution it is

as nearly perfect as painted glass can be. In it the shadows have attained their proper limit. It was at this period that glass painting attained its highest perfection as an art.”—*C. W.*

XX. The presbytery is closed at the sides by *screens of stone tracery*, mostly erected by Bishop Fox, and bearing his motto, ‘Est Deo Gratia.’ There are also the initials of Cardinal Beaufort, with his motto, ‘In Domino confido,’ and the initials W. F., with the motto ‘Sit Laus Deo,’ belonging to some unknown contributor. The date 1525 also occurs here. Upon these screens, on either side, and under each pier-arch, are placed mortuary chests (also the work of Bishop Fox), [Plate XIV.], containing the bones of West Saxon kings and bishops, originally buried in the crypt of the old Saxon cathedral, and removed into Walkelin’s church by Bishop Henry de Blois, who, it is said, mingled the bones together, since there were no inscriptions on the old monuments by which kings could be distinguished from bishops, or bishops from kings. By him they were placed in leaden sarcophagi. The present chests, six in number, are of wood, carved, painted, and gilt, and in the style of the ‘Renaissance,’ which was beginning to appear in England in Fox’s time. The names inscribed on the chests are (beginning from the altar on the north side, and returning to it on the south):—1. Kynegils (first Christian king), and Eadulph (or Ethelwulf, father of King Alfred), kings. 2. Kenulph (or Kenewaleh, son of Kynegils), and Egbert (the so-called consolidator of the Anglo Saxon monarchy), kings. 3. and 4. (oppo-



MORTUARY CHEST, ON THE SOUTH SCREEN OF PRESBYTERY.

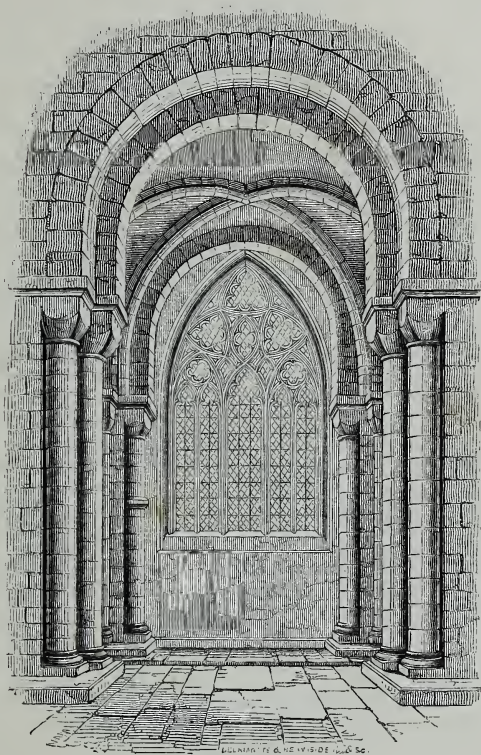


site each other), Canute, Rufus, Queen Emma, and the Bishops Wini and Alwyn. 5. Edmund (not a son of King Alfred, as is generally said, but possibly Edmund Ironside). 6. Edred, king. It is known, however, that the chests were opened during the civil wars, and the contents scattered about the church; consequently it would be unsafe to rely on the identity of the contents of each chest, although the visitor may fairly believe that the actual relics of the Saxon kings are laid up within them.

XXI. On either side of the altar, a door opens to the space behind the reredos, forming the polygonal part of the choir. (Carvings in the spandrels of these doors represent the Annunciation and the Visitation of Elizabeth.) This space behind the reredos was the *feretory*, a place for the *feretra* or shrines of the patron saints; and before the construction of the reredos it must, of course, have been visible from the extreme western end of the church. This arrangement of the shrines at the back of the high altar was and is a very usual one, both in England and on the Continent. (We have a good example of it in Edward the Confessor's Chapel at Westminster Abbey.) At the east end of the feretory is a raised platform seven feet broad, and extending quite across. It was originally much higher than at present; and "in front are the remains of a hollow place, which, from the piers and other indications that remain on the floor, evidently had an arcade in front of it." On this platform was, no doubt, the shrine of St. Swithun, and that of St. Biri-

nus, who converted Kynegils. Smaller relics were possibly displayed in the arcade below. Beneath the platform is "The Holy Hole," as the door was named which formerly led from the retro-choir into the crypt, where the bishops and others were buried.

XXII. Returning into the nave, or passing through the north door of the presbytery, we enter the *north transept*, [Plate XV.], where the visitor at once finds himself carried back to the days of Bishop Walkelin. All here (with the exception of some of the windows, which are Decorated insertions, and of the flat boarded ceiling, part of the repairs made by Prebendary Nott in 1827, before which the transepts were open to the roof) is plain and rude Norman, massive and grand in effect, and impressing the mind with the strongest feeling of antiquity. The arches, both of triforium and clerestory, are square-edged, like the pier-arches below them: "hence arises the peculiarly simple and massive effect of this part of the church."—*Willis*. Both transepts have east and west aisles; and in addition, at each end, "an aisle which rises only to the pier-arch level, and consists of two arches only, which rest in the middle on a triple bearing-shaft, instead of the compound pier which is employed about the rest of the work." This kind of gallery is rare in England, but not unusual in the churches of Normandy. Both transepts are of two periods, the earlier part being indicated by the plain groined vaults and smaller piers; the later having ribbed vaults, and piers (the northernmost of the arcade on either side, with the responds) which have been



BAY OF NORTH TRANSEPT.



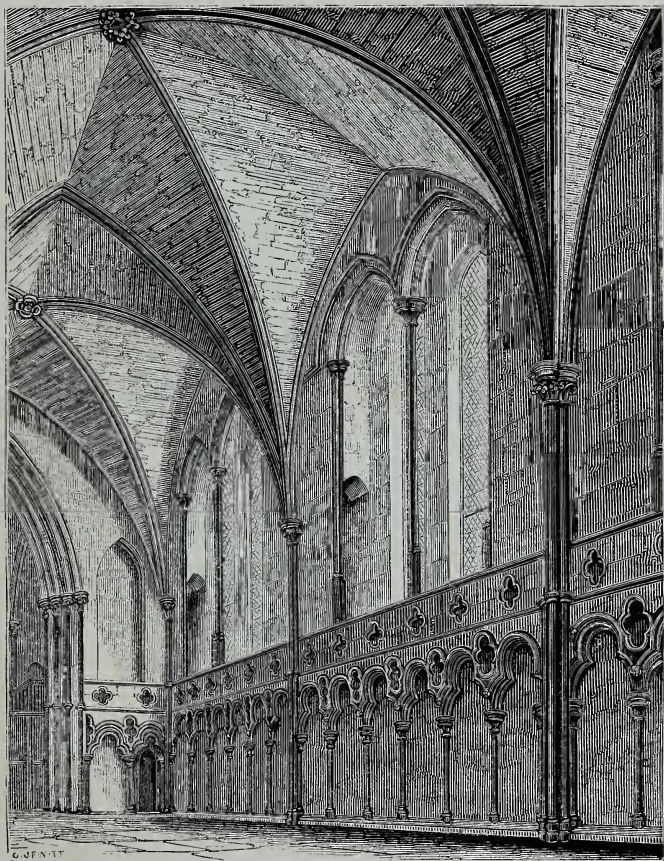
enlarged to strengthen turrets which once flanked the transepts, and of which a semi-arch at the eastern angle of the north transept is a memorial. See *Willis*, pp. 26, 27. The earlier part is, no doubt, Bishop Walkelin's (1070—1098), and, together with the crypt, the oldest portion of the cathedral. The later dates from about 1107, when the central tower was rebuilt. The transepts should be compared with those of Ely Cathedral (the work of Walkelin's brother Simeon), with which they are nearly identical. "It is worth observing, in comparing Winchester and Ely, the contemporary works of the brothers Walkelin and Simeon, that they were both erected on different sites from their previous Saxon churches, and, moreover, that the central towers of both of them fell in after ages, Walkelin's in 1107, and Simeon's in 1321."—*Willis*. In this transept is an altar-tomb with effigy, for the Rev. F. Iremonger, Prebendary of Winchester, died 1820. Under the organ-loft, fronting the transept, is the *Chapel of the Holy Sepulchre*; the walls of which are covered with rude wall-paintings of the thirteenth century, illustrative of the passion of our Saviour.

XXIII. Ascending the steps from the transept, the north aisle of the presbytery is entered, the north side of which is Perpendicular. The view beyond this, on entering the *extreme eastern portion* of the church, is very striking. From more than one point, seven chantries and chapels, nearly each one the last resting-place of a prelate whose name was once a 'tower of strength,' are visible at once. "How much power and ambition

under half-a-dozen stones!" wrote Walpole. "I own I grow to look on tombs as lasting mansions, instead of observing them for curious pieces of architecture."

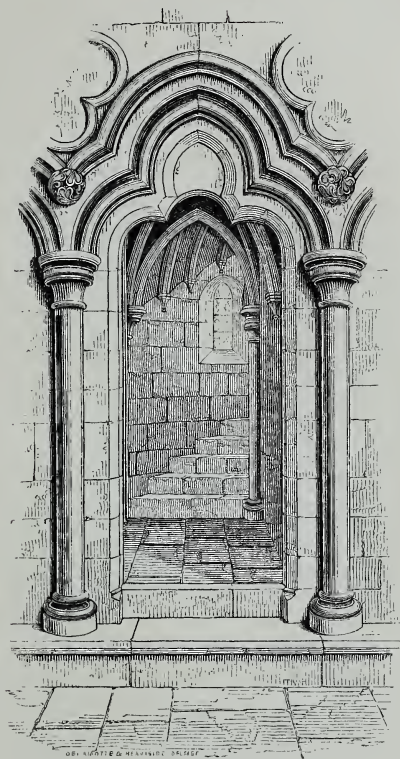
The attention, however, should first be directed to the architecture of this eastern portion. With the exception of the extreme east end of the central or Lady-chapel, it is throughout the work of Bishop GODFREY DE LUCY (1189—1204), and, consequently, a very early example of Early English. [Plate XVI.] The design and details are of great beauty, and deserve the most careful notice. The three aisles, or alleys (called 'procession-paths,' or the *via processionum*) are separated from each other by three arches on each side, and terminate eastward in chapels. "The peculiar arrangement of these low eastern aisles may be compared with those of the cathedrals of Hereford, Salisbury, Chichester, St. Alban's, Wells, and Exeter. Of these, Winchester is the most extensive, and Hereford the earliest."—*Willis*. All these aisles were formed in order to facilitate the circulation of processions. An arcade passes round the ground wall.

XXIV. The *north chapel* (part of De Lucy's work) [Plate XVII.] is called that of the *Guardian Angels*, from the figures of angels still remaining on the vaulting. Bishop Adam de Orilton, died 1345, is said to have established a chantry here. In it is a recumbent statue in bronze of Weston, Earl of Portland, Charles the First's Lord High Treasurer. Here is also the tomb of Bishop MEWS, died 1706, with his crozier and mitre suspended above it.



SOUTH AISLE, BEHIND THE PRESBYTERY  
(DE LUCY'S WORK.)

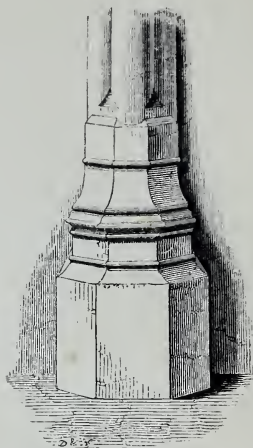
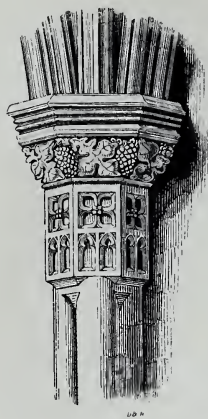




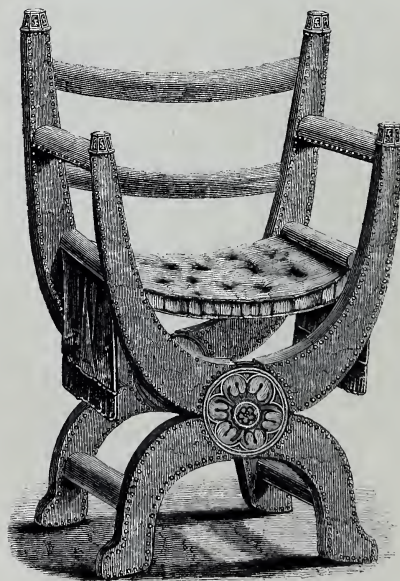
DOOR, NORTH OF LADY-CHAPEL.  
(DE LUCY'S WORK.)







CAPITAL AND BASE IN LADY-CHAPEL.



QUEEN MARY'S CHAIR, LADY-CHAPEL.

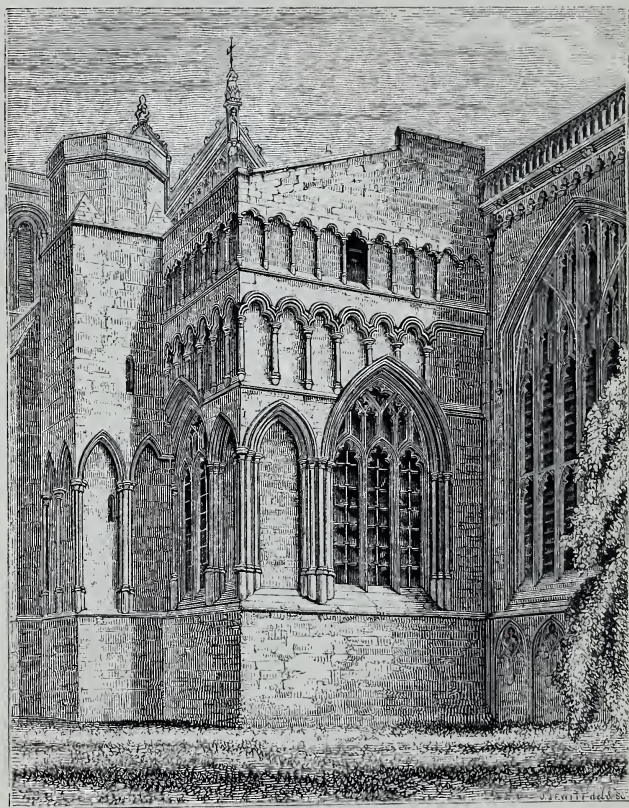
Against the north-east wall of the aisle, without the chapel, is a half-figure holding a heart, representing Bishop ETHELMAR, half-brother of Henry III., who died in Paris 1261, but whose heart was brought to this cathedral. The arms are those of Lusignan: (see Part II.)

XXV. The *central* or *Lady-chapel* is singularly mixed in style. The north and south walls, as far as the east walls of the two side chapels, are De Lucy's work, and retain his rich Early English arcade. "The eastern compartment on each side, as well as the east wall, have respectively a large Perpendicular window of seven lights, with transom and tracery of a peculiar kind of subordination, or rather interpenetration of patterns, well worth a careful study. The vault is a complex and beautiful specimen of *lierne* work." The capitals and bases of the vaulting-shafts are unusual, and very beautiful. [Plate XVIII.] The carved panelling of the western half of this chapel, the seats, desks, and screen of separation, are all excellent, and should be noticed. All this Perpendicular work is due to Prior HUNTON (1470—1498), and his successor, Prior SILKSTED (1498—1524). On the vault, round the two central keys,—one representing the Almighty, the other the Blessed Virgin,—are the rebuses of the two priors: the letter *T*, the syllable *Hun*, the figure of a *ton*, for 'Thomas Hunton;' the figure 1 and the letters *Por* for 'Prior:' the letter *T*, the syllable *silk*, the word *sted* with a horse below it, and the figure 1 with letters as before, for 'Thomas Silkstede, prior.' The walls of this

chapel are covered with the remains of some very curious paintings illustrating the legendary history of the Virgin. Remark the procession of St. Gregory through the streets of Rome during the plague; he bears a picture of the Virgin, painted by St. Luke;—the drowning monk saved by the Virgin; the woman who died without confession, but who by the intercession of the Virgin was restored to life till she had confessed and been absolved; the thief whom the Virgin saves from hanging; and the painter who, when his scaffold falls while he is at work on the figure of the Virgin, is saved by an arm extended from the picture. These are all the work of Prior Silkstede, whose portrait, with an inscription, is still faintly visible over the piscina.

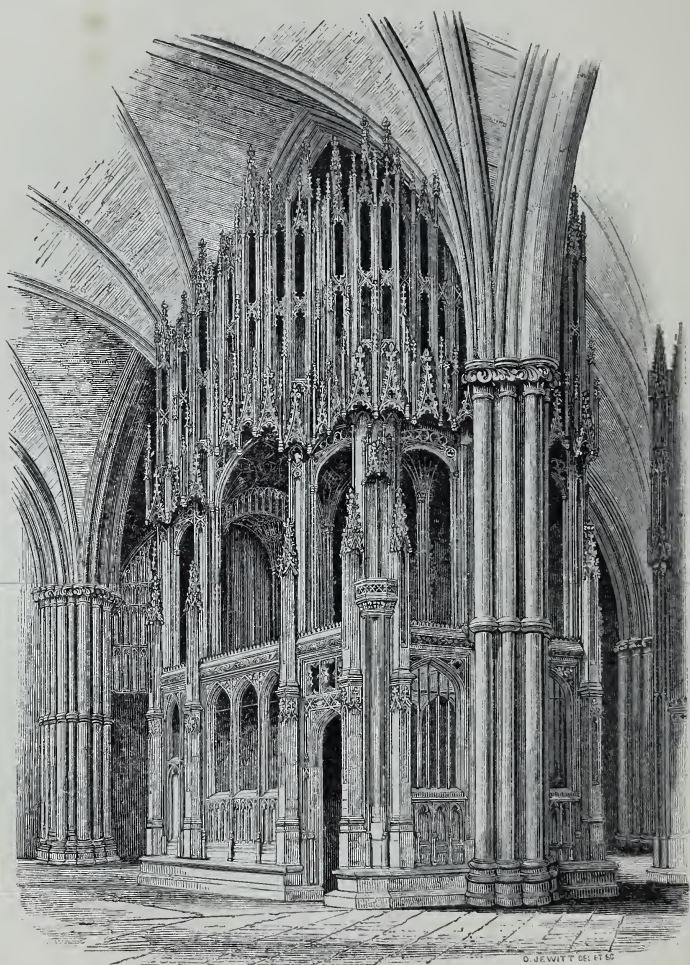
A fine statue of Bishop NORTH, d. 1820, by CHANTREY, is placed in this chapel; and here is preserved the chair, or faldstool, covered with faded velvet, upon which Queen Mary sat on the occasion of her marriage to Philip of Spain. [Plate XVIII.] The ceremony was performed in this chapel, July 25, 1554, on the festival of St. James, the great patron of Spain. The English court beauties are said to have enjoyed a special triumph on this occasion, in contrast with the olive tints of the Southerns. The Marquis of Winchester, and the Earls of Pembroke and Derby, gave the Queen away; and among the great lords in Philip's train were Alva, and Egmont, the future scourge of the Low Countries, and his noblest victim. At the succeeding banquet in the episcopal palace, Bishop Gardiner alone dined at the royal table. The boys of Wykeham's College recited Latin





LANGTON'S CHAPEL, AND PART OF LADY-CHAPEL.  
(DE LUCY'S WORK.)





CHANTRY OF WILLIAM OF WAYNFLETE.

epithalamiums after the banquet, and then came a ball, "at which the English acquitted themselves well."

XXVI. The *south chapel* (De Lucy's work) was fitted up as a chantry by Bishop LANGTON, died 1500. [Plate XIX.] The woodwork is very rich and beautiful, and the vault most elaborate. Remark the rebuses on it: the musical note termed a *long* inserted into a *ton* for Langton; a *vine* and *ton* for his see, Winton; and a *hen* sitting on a *ton* for his prior, Hunton. The dragon issuing from a *ton* is also a rebus for Winton, and is explained from the Vulgate: "Ne intuearis *vinum* quando flavescit; cum splenduerit in vitro color ejus: ingreditur blande, sed in novissimo mordebit ut *coluber*, et sicut *regulus* venena diffundet." Prov. xxiii. 31, 32. The altar-tomb here is that of Bishop Langton.

The modern stained glass which has been placed in some of these chapels, and in other windows, can hardly be called good, and rather interferes with, than aids, the general effect.

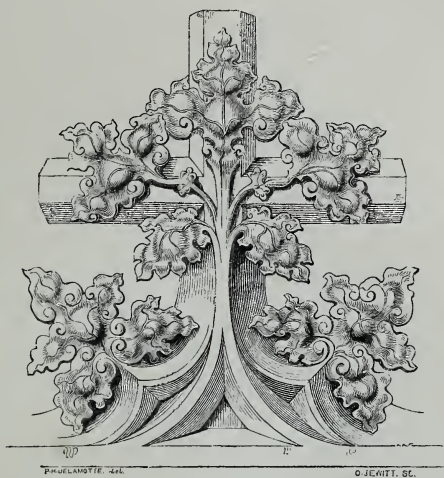
In front of the Lady-chapel is a plain slab of grey marble, which no doubt marks the tomb of Bishop DE LUCY, the builder of all this part of the cathedral. It was long shewn as that of King Lucius.

XXVII. Between the pillars of the central aisle, are the beautiful *chantries of Waynflete and Beaufort*. [Plate XX.] That on the north side is Bishop WAYNFLETE'S (1447—1486). Great part of the effigy is modern, the head especially having been much restored. It was greatly injured, as was the chantry itself, by Cromwell's troops. The whole has been carefully re-

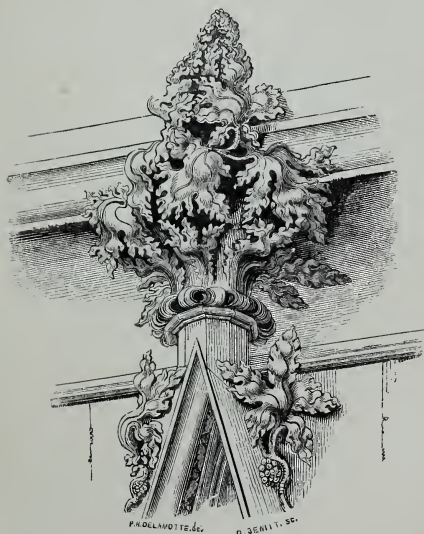
stored and repaired at the expense of Magdalen College, Oxford, the Bishop's foundation. The delicacy and beauty of the canopy should be especially noticed. The lily is Waynflete's device. (For his life see Part II.) On the opposite side, south, is the chantry of Cardinal BEAUFORT (1404—1447), whose deathbed will at once rise to the memory of all readers of Shakespeare. His chantry resembles that of Waynflete; but the differences are worth notice,—the great value of both of these examples arising from their well-ascertained date. Beaufort's chantry has been much mutilated. The countenance of his effigy (which is in cardinal's robes) by no means sustains "the dark portraiture which has reached us from the poetry of Shakespeare and the pencil of Reynolds," which, we are assured from other sources, is not to be credited. (See Part II.) The statue against the south wall of the cathedral, in a line with Beaufort's chantry, is that of SIR JOHN CLOBERY (died 1686), one of those who assisted in bringing about the restoration of Charles II. The style of this monument is *not* worthy of imitation.

XXVIII. Between these chantries is the thirteenth-century *effigy* of a knight in chain mail and cross-legged, very perfect, and a good example. There is reason to believe that it represents Sir Arnald de Gavaston, father of Peter de Gavaston, the favourite of Edward II.<sup>d</sup> The wall in front of this effigy, and at the back of the choir, is decorated with a series of *nine tabernacles*, [Plate XXI.],

<sup>d</sup> See an interesting paper, by W. S. Walford, Esq., in the *Archæological Journal*, vol. xv.



FRAGMENT IN THE FERETORY.



FINIAL ON THE BACK OF THE REREDOS.



which "are beautiful specimens of Edwardian work, and well deserve study."—*Willis*. Each tabernacle contains two pedestals, under which are inscribed the names of the persons whose images once stood on them. Besides the Saviour and the Virgin, the list includes all the kings before the Conquest who were either buried in, or benefactors to, Winchester Cathedral. A low arch under the tabernacles opens to the door called "The Holy Hole" (under the platform of the feretory), probably as well as from its vicinity to the great shrine of St. Swithun, above it, as from its leading into the crypt beneath. The inscription over it ran as follows:—

"Corpora sanctorum sunt hic in pace sepulta  
Ex meritis quorum fulgent miracula multa."

XXIX. Beyond the pier which connects De Lucy's work with the presbytery, on the north side, is the chantry of Bishop GARDINER (1531—1555), the famous "hammer of heretics,"—a man, says Fuller, "to be traced like the fox, backward." (See Part II.) Mr. Ruskin's "pestilent Renaissance" is here fully developed. On the opposite side of the presbytery, and parallel with that of Gardiner, is the chantry of Bishop Fox (1500—1528), the most sumptuous and elaborate, though perhaps not the best in design, in the cathedral. It has been restored throughout by Corpus Christi College, Oxford, the Bishop's foundation. The pelican was Fox's device. In an arched recess below is an emaciated figure, wrapped in a winding-sheet. All the details—pedestals, string-courses, bands and niches—deserve the most careful attention.

The series of chantries in the cathedral begins with that of Bishop Edingdon (in the nave), and ends with that of Bishop Gardiner. The visitor should compare the whole series, carefully marking their dates, and observing the gradual changes of style.

XXX. The south wall of the *south aisle of the presbytery* is of late Perpendicular character as far as the transept. On the opposite wall is an inscription recording that within it is the heart of Bishop Nicholas of Ely, died 1280, "whose body is at Waverley" (the Cistercian house of that name in Surrey); and another above a marble tomb, marking the resting-place of Richard, "son of William the Conqueror, and Duke of Beornia." The 'Dux Beornie,' however, is an error, probably dating from the time of Bishop Fox, and arising from the misinterpretation of an older inscription, which recorded that 'Duke Beorn,' nephew of Canute, was buried here. Like his brother Rufus, Richard was killed in the New Forest, and his death was looked upon as one of the many judgments which befel the Norman "lords of the chase" in that place, where, as it is asserted, churches, altars, and villages had been destroyed to make room for the wild deer.

XXXI. The *south transept*, which is now entered, resembles that on the north side in every respect, and is of the same date. In the eastern aisles are two chapels, formed by screens of stone tracery work. The south is called *Silkstede's chapel*, because the letters of his Christian name, Thomas, are carved on the cornice of the screen, the M.A. forming the monogram of

his patroness, the Virgin, being distinguished from the rest. Remark also the skein of silk, which is his rebus. The beautiful iron-work of the chapel, of late character, should also be noticed. In the transept is a bench of very rude construction, and simply ornamented; it may possibly be coeval with the transept itself. Here is also the monument of SIR ISAAC TOWNSEND, died 1731; and a plain black marble slab in Prior Silkstede's chapel marks the tomb of another Isaac, whose name is somewhat better known. It is that of ISAAC WALTON (died Dec. 15, 1683), the "prince of fishermen," and the author, besides his "Angler," of those "Lives" which will endure as long as the English language. The inscription on the slab (which, it has been suggested, may have been written by Bishop Ken) runs thus:—

"Alas! Hee's gone before,  
Gone, to returne noe more.  
Our panting Breasts aspire  
After their aged Sire,  
Whose well-spent Life did last  
Full ninety yeares, and past.  
But now he hath begun  
That which will ne'ere be done,  
Crown'd with eternall blisse,  
We wish our souls with his."

---

"Votis modestis sic flerunt liberi."

Walton died at the house of his son-in-law, Dr. Hawkins, Prebendary of Winchester.

XXXII. The ancient sacristy, in the west aisle of the south transept, is now used as the *chapter-house* and *library*, the great treasure of which is a superbly

illuminated Vulgate, in three folio volumes. It has usually been considered the work of different periods; but Dr. Waagen is "inclined to pronounce it, judging from forms and execution, entirely the work of the first half of the twelfth century." It much resembles another Vulgate in the library of St. Geneviève at Paris, the writer of which styles himself "Manerius scriptor Cantuariensis." This latter, however, is of the first half of the thirteenth century.

XXXIII. The archæologist should visit the *roofs* of the cathedral. In the roof of the nave may be seen the original Norman shafts running up above Wykeham's vault, and in those of the aisles the Norman arches of the triforium, best developed at the east end of the nave aisle-roof. The transept roofs shew to this day what Bishop Walkelin did with Hempage-wood. (See Pt. II.) From the leads of the tower there is a very striking view over the city and its environs.

XXXIV. The *crypt* is entered from the north transept, and extends to the eastern extremity of the church. It is, except under the Perpendicular portion of the Lady-chapel, rude Norman, of precisely the same character as the transepts, and of the same date. Like other crypts, it serves to shew us the original plan of the Norman church, which, it thus appears, "was terminated eastward by a circular apse, round which the aisles of the Norman presbytery were continued; and a small round-ended (Lady?) chapel extended as far as the western arch of the present one." All this part of the upper church was, of course, removed when Bishop

de Lucy's work and the subsequent Decorated piers of the presbytery were built. The crypt itself, dark and massive, is even more suggestive of a remote age than the transepts, though of the same date.

XXXV. Leaving the cathedral by the western door, the visitor should pass into the *close*, on the south side. Upon the buttress at the south-west corner is an anagram forming the words "Illac precator, hac viator, ambula;" and in the "slype," or short passage in front, another with the date 1632. The words here run,— "Sacra sit illa choro, serva fit ista foro." The Close, which is now entered, occupies the site of the monastic cloisters, which, with the chapter-house and other buildings, were taken down by Bishop Horne in 1563. Traces of these, however, and considerable remains of other parts of the priory, the principal of which is the present deanery, formerly the prior's house, remain, and should be noticed. The priory consisted of a prior and sixty monks (Benedictines). Its annual revenue, at the dissolution, amounted to £1,500, and was then applied to the support of the new chapter, consisting of a dean, prebendaries, and canons.

XXXVI. The site of the *chapter-house* is in (what was once) the garden of the Deanery, immediately fronting the south transept. It was separated from the transept by the slype, which led to the cemetery and infirmary. The row of Norman arches, which now open to the Close, formed the original entrance from the cloister. There is another arcade, tolerably perfect, on the north side (over the stalls of the bre-

thren), within. Adjoining the entrance arches is an Early English doorway, the entrance to the dormitory, of elegant design, with a cinquefoiled head. The entrance to the prior's house, now the *deanery*, beyond, is *temp.* Henry III., and consists of three acute arches, originally all open, and forming a sort of vestibule to the house. They were probably connected with the cloisters. The niches above are curious, and should be noticed. The prior's hall, within the house, still remains, with a fine roof and windows, but has been divided into several apartments. It is of the fifteenth century.

XXXVII. What is now the *Dean's stable*, south of the Deanery, is "a curious wooden structure, with the original wooden roof of the time of Edward I. It is now divided by a floor and partitions, but must have been originally one large room. The corbel-heads represent, as usual, a king and a bishop. The work is of rude character—more like a good barn roof than that of a hall."—*J. H. Parker*. It may have been the *Strangers' Hall*. On the west side of the Close, opposite the Deanery, under one of the canon's houses, are some vaulted apartments, probably once connected with the kitchen and buttery. The walls of this house are of the thirteenth century, and in the south gable is a graceful rose window. In what is now the kitchen are the carved legs of a stone table of the thirteenth century.

# WINCHESTER CATHEDRAL.

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## PART II.

History of the See, with Notices of the principal Bishops.

A BRITISH Church, said, like that of Canterbury, to have been founded by the shadowy Lucius, King of the Britons, existed, according to early tradition, in the Roman *Venta Belgarum*. It is said to have been completed in the year 169; to have been destroyed during the persecution of Diocletian (A.D. 266); and to have been restored in the year 293, when it was dedicated in honour of St. Amphibalus, one of the martyrs in the late persecution. When the Brito-Roman city, in 495, was taken by the Saxon leader Cerdic, who had landed on the adjoining coast in the same year, the church of St. Amphibalus was converted into a "temple of Dagon;" in which condition it remained until the arrival of Birinus, the first apostle of Wessex, in 635, and the consequent conversion of the king, Kynegils, to Christianity.

For this period, nearly a century and a-half, during which the kingdom of Wessex had been gradually extending its boundaries, its chiefs enjoyed "a wild and terrible reputation" for untamed and untameable paganism. They continued to maintain it long after the landing of Augustine in Kent; and although Christianity spread thence throughout the Eastern kingdoms, and into Northumbria, no apostle of the faith had ventured to penetrate into Wessex, or to

attack the descendants of Cerdic in their principal stronghold at Winchester. These fierce chieftains seem to have been the champions of old Teutonic heathendom until their final conversion, an event for which the way was apparently prepared by their connection with the royal house of Northumbria and its Christian king, Oswald,—the Bretwalda, and the most powerful of the Saxon princes.

[A.D. 635.] In the year 635, Birinus, a Frank by birth, and a brother of the same Benedictine monastery—that of St. Andrew on the Cælian—from which Augustine and his companions had been despatched forty years before by Gregory the Great, was sent by Pope Honorius the First with instructions to preach the gospel in the utmost extremities of Britain, where no Christian teacher had hitherto penetrated. He landed on the Hampshire coast; and proceeding to Winchester, seems to have found there Oswald of Northumbria, who was about to marry the daughter of Kynegils, King of Wessex. Birinus, who had been consecrated district-bishop (*chorepiscopus*) by Asterius, Bishop of Genoa, finding the whole country pagan, resolved to commence his labours with Wessex. To whatever circumstances it was owing, the conversion of Kynegils speedily followed; and he was raised from the baptismal font by the Christian Oswald. As usual, the conversion of the King was the signal for that of his chief nobles, and of many of the people. Dagon, under whose name we are to recognise Woden and his brethren, was expelled from the church of St. Amphibalus. The monks, who had formed part of the earlier establishments, were, by the advice of Birinus, replaced by the Benedictines who had accompanied him from Rome; and, says the monastic historian of Winchester, the whole of the land for the space of seven miles round the city was assigned by Kynegils for their support, and for that of the episcopal seat. The polluted cathedral itself was pulled down, and a new church commenced. In the meantime, the episcopal seat was temporarily fixed at Dorchester

in Oxfordshire<sup>a</sup>; and although Birinus dedicated the new 'basilica' at Winchester in the sixth year of Kynewald, son and successor of Kynegils, the 'almifluus Confessor' never assumed it as the place of his see, but was himself buried at Dorchester. He is said by Bede to have built and dedicated many churches, and to have converted numbers of the people,—outlying villagers in the Marks, among whom his labours must have been more difficult, and far more perilous, than in the towns and royal villas of Kynegils.

Whether Birinus was compelled to address the people through an interpreter, is uncertain. His successor, ÆGILBERT, a Frank like himself, was, beyond a doubt, very imperfectly acquainted with the Anglo-Saxon language; and the King, Coinwalh, finding that much difficulty arose from his ignorance, divided the kingdom into two dioceses, leaving Ægilbert at Dorchester, and appointing WINI, a native Saxon, to the other see, the place of which was fixed at Winchester. Ægilbert, offended by this arrangement, which was made without his concurrence, withdrew to his native country, where he became Bishop of Paris. Wini himself was subsequently expelled from his new see by Coinwalh, and is said to have 'bought' the bishopric of London from Wulfhere of Mercia. Wessex was for some time without a bishop, until Ægilbert, whom Coinwalh in vain entreated to return, recommended his nephew, LOTHAIRE, as a proper person to be ordained in his room. He was accordingly consecrated by Theodore of Tarsus, then Archbishop of Canterbury.

[A.D. 674.] Lothaire died at Dorchester in the year 674. His successor, HEDDA, who had been Abbot of Whitby in Northumbria, removed the episcopal seat to Winchester, as had been originally intended; and translated thither the

<sup>a</sup> A place of considerable importance during the British and Roman periods. It is called by Bede *Civitas Dorcinia*.

bones of St. Birinus<sup>b</sup>. From this time the succession of bishops of Winchester continues unbroken; but under the next bishop, DANIEL, the see was permanently divided. Hitherto, except during the temporary appointment of Wini, the bishopric, as was the case elsewhere in England, had been coextensive with the kingdom. Wessex, however, had materially enlarged its boundaries since the conversion of Kynegils; the original provisions had become insufficient; and, accordingly, a second see was established by King Ina at Sherborne in Dorsetshire,—the first bishop of which was the celebrated Aldhelm, the master and preserver of the great cycle of learning in the South, as Bede was in the North of England<sup>c</sup>.

[A.D. 837.] Of the bishops of Winchester between Daniel and HELMSTAN, who died in the year 837, little more than the names has been recorded. Athelwulf, afterwards King of Wessex, and father of Alfred, is said by some of the later chroniclers to have succeeded Helmstan as bishop of Winchester, and to have been subsequently released from his orders by the Pope<sup>d</sup>. There is no sufficient authority, however, for this statement, and Helmstan's real successor was, no doubt, SWITHUN, who had been prior of the monastery attached to the cathedral. He was, say the chroniclers, "a diligent builder of churches in places where there were none before, and a repairer of those that had been destroyed or ruined. He also built a bridge on the east side of the

<sup>b</sup> The change may possibly (although this is uncertain) have been occasioned by the victories of Ethelred of Mercia, who had now (circ. 686) become the most powerful king in England. No bishops of Dorchester can be clearly recognised from Hedde until the year 752, when the see was certainly within the bounds of Mercia, and Offa appointed Berthun bishop. After the Conquest, Remigius removed the chief place of his see from Dorchester to *Lincoln*. (See that Cathedral.)

<sup>c</sup> See *Salisbury* for further notices of the bishopric of Sherborne.

<sup>d</sup> See the arguments for and against Ethelwulf's priesthood in Pauli, *Life of Alfred*, sect. 1.

city, and during the work he made a practice of sitting there to watch the workmen, that his presence might stimulate their industry." One of his most edifying miracles is said to have been performed at this bridge, where he restored an old woman's basket of eggs, which the workmen had maliciously broken. It is more certain that Swithun was one of the most learned men of his time, and the tutor, successively, of Athelwulf, and of his son, the illustrious Alfred. He died in the year 862, and was buried, according to his own desire, in the churchyard of Winchester, where "passers by might tread on his grave, and where the rain from the eaves might fall on it." His reputation as a weather saint is said to have arisen from the translation of his body, from this lowly grave to its golden shrine within the cathedral, having been delayed by incessant rain. Hence the weather on the festival of his translation (July 15) indicated, according to the old rhyme, what it would be for the next forty days:—

" St. Swithun's day, if thou dost rain,  
For forty days it will remain ;  
St. Swithun's day, if thou be fair,  
For forty days 'twill rain na mair."

June and July, however, have their weather saints in the calendars of France and of Belgium, as well as in those of other parts of Europe:—

"Quand il pleut à la Saint Gervais (June 19)  
Il pleut quarante jours après,"—

is the French proverb. *Wedermaend*, the 'month of storms,' was the old Flemish name of July.

[A.D. 879.] DENEWULF, who became Bishop of Winchester about 879, is said by an ancient tradition (which will not bear sifting) to have been the swineherd at whose cottage, in the Isle of Athelney, Alfred took shelter during his retreat. It was Denewulf's wife, says the story, who reproved the King so sharply for allowing the cakes to burn. Alfred had been greatly struck by Denewulf's natural

powers and intelligence; and on his return to power, caused him to be ordained, and appointed him Bishop of Winchester. His wife we must suppose was dead; at all events, the second part of the tradition takes small account of her. Dates, however, to say nothing of other difficulties, render the truth of this story impossible; although Dene-wulf was very probably of humble origin.

[A.D. 963.] **ETHELWOLD**, Abbot of Abingdon, became Bishop of Winchester in the year 963. He repaired throughout, if he did not completely rebuild, the cathedral and monastery; removing into the former the body of St. Swithun, together with those of other sainted bishops of less note. The new church was dedicated, in honour of the Apostles SS. Peter and Paul, Oct. 20, 980, by Archbishop Dunstan and eight other bishops, in presence of King Ethelred, and of nearly every 'duke, noble, and abbot' of England. Prodigious feasting succeeded the dedication; and Wolstan, a contemporary monk, has supplied, in a poetic life of Ethelwold, a most curious description of the new buildings<sup>e</sup>. Ethelwold was himself a workman, like his contemporary, Dunstan; and before his elevation to the see of Winchester, "the malignity of the adversary endeavoured to compass his destruction by allowing a great post to fall upon him, whilst the holy man was working at construction." Notwithstanding his zeal for the rebuilding and decoration of his cathedral, he is said to have sold for the benefit of the poor, in a time of famine, many of the precious ornaments belonging to it,—asserting that it was possible to replace them, but that a life once lost could never be restored.

[A.D. 1032—1047.] **ALDWIN**, or **ÆELFWIN**, was the bishop on whose account Emma, mother of the Confessor, was compelled to undergo the fiery ordeal in the nave of the Saxon cathedral. He bestowed on the church of Winchester

<sup>e</sup> See it in Mabillon, *Acta Sanct. Ord. Bened.*, or extracts in Willis.

nine manors from his own patrimony,—including Stoneham and the two Meons. His successor,—

[A.D. 1047—1069.] STIGAND, became Archbishop of Canterbury in 1052, but never resigned the bishopric of Winchester. See *Canterbury* for a notice of the life of this prelate, whose insatiable avarice, and the consequent wealth which he had collected, combined with his Saxon birth and turbulence to bring upon him the hostility of the Conqueror. He died in prison, it is said of voluntary starvation, at Winchester; and according to Malmesbury, a key was found on his body after his death, which opened a casket containing a clue to the various places in which his enormous treasures had been hidden, a great part of them under the beds of rivers. They fell, of course, into the hands of William. Stigand was buried in the cathedral of Winchester, where his tomb, which has now disappeared, was to be seen in Godwin's time.

[A.D. 1070—1097.] WALKELIN, the first Norman bishop, was of noble birth and related to the Conqueror. His brother, Simeon, was first made Prior of Winchester, and afterwards Bishop of Ely. He rebuilt the cathedral from the foundations, as has already been mentioned, (Pt. I.) W. Rufus granted Walkelin half a hide in the Isle of Wight, with license to search for and excavate stone for his new cathedral, “per planum et silvam: si silva tantæ parvitatis fuerit ut per eam transeuntes cornua cervi appareant.” Of the manner in which he procured timber for the completion of the church, the following story is told. The Conqueror had granted him as much wood from the forest of Hanepinges (Hempage-wood, on the old Alresford road) as his carpenters could take in four days and nights. “But the Bishop,” says the old annalist, “collected an innumerable troop of carpenters, and within the assigned time cut down the whole wood, and carried it off to Winchester.” Presently after, the King, passing by Hanepinges, was struck with amazement, and cried out, — “Am I bewitched, or

have I taken leave of my senses? Had I not once a most delectable wood in this spot?" But when he understood the truth, he was violently enraged. Then the Bishop put on a shabby vestment, and made his way to the King's feet, humbly begging to resign the episcopate, and merely requesting that he might retain his royal friendship and chaplaincy. And the King was appeased, only observing,— "I was as much too liberal in my grant as you were too greedy in availing yourself of it<sup>f</sup>." The new cathedral was completed in 1093. In 1098 Bishop Walkelin died, having accomplished in his church the reformation which was the first object of nearly all the Norman bishops. "He greatly improved," says the annalist of Winchester, "the Church of Winton in devotion, in the number of its monks, and in the buildings of the house (monastery)." He was buried in the nave of his cathedral.

[A.D. 1107—1128.] WILLIAM GIFFARD, who had been Chancellor of England under the Conqueror, was nominated Bishop of Winchester by Henry I. on the death of Walkelin. Archbishop Anselm, however, refused to consecrate him,—the question of investitures being then in full debate. Giffard accordingly declined the bishopric; greatly to the indignation of Henry, who banished him from the kingdom. The see remained vacant until 1107, when the discussion was somewhat set at rest by the Pope's decision, and Giffard was consecrated. He was the founder of the house of secular canons at St. Mary Overies in Southwark; and in the last year of his life established the Cistercian monastery of Waverley in Surrey,—the first house of the order in England. His successor was—

[A.D. 1129—1171.] HENRY OF BLOIS, not only the most powerful prelate who ever occupied the see of Winchester, but the most powerful Churchman of his time in England. He was the third son of Stephen, Count of Blois, by Adela, daughter of the Conqueror. Stephen, afterwards King of

<sup>f</sup> *Annales Eccles. Winton.*, ap. Wharton, *Anglia Sacra*, tom. i.

England, was his elder brother. Henry very early became a monk at Clugni; and held *in commendam*—which his high rank rendered easy—the bishopric of Gurton and the abbey of Glastonbury, until he was nominated Bishop of Winchester by his uncle, Henry the Beaclerc. From the moment of the King's death (Dec. 1, 1135), Henry of Blois became the leader of the English Church; and the war throughout the subsequent reign was materially influenced by him. "The splendid and opulent benefices of the Anglo-Norman Church were too rich prizes to be bestowed on accomplished scholars, profound theologians, holy monks: the bishops at the close of Henry's reign are barons rather than prelates, their palaces are castles, their retainers vassals in arms. The wars between Stephen and the Empress Matilda are episcopal, at least as much as baronial wars<sup>g</sup>." Stephen was himself proposed by his brother Henry, who, as papal legate, convened a synod for the purpose, having already won to his side Roger, Bishop of Salisbury, who had "two nephews, bishops of Lincoln and of Ely; one of his sons (his sons by his concubine, Maud of Ramsbury) was Chancellor, one Treasurer. Until the allegiance of the bishops to Stephen wavered, the title of Matilda was hardly dangerous to the King." Stephen, however, seems to have thought that the Church, by which he had obtained his crown, was herself far too powerful; and having arrested the Bishops of Salisbury and Lincoln at Oxford, he compelled them to surrender their strong castles of Newark, Salisbury, Sherborne, and Malmesbury. Bishop Henry, incensed at this attack on the Churchmen, summoned the King himself before a council at Winchester, but could effect nothing; nor was he much more successful in a private interview with Stephen, when he was accompanied by the Archbishop of Canterbury and other prelates. "The Bishop of Ely flew to arms, threw himself into Devizes. It was only the threat to hang up his nephew which com-

<sup>g</sup> Milman, *Latin Christianity*, iii. 440.

pelled him to capitulate. It was a strange confusion: the whole of the Bishop's castles, treasures, munitions of war, were seized into the King's hands; he held them in the most rigid and inexorable grasp; yet at the same time, Stephen did public penance for having dared to lay his impious hands on the 'Christs of the Lord.' The revolt of the Bishop of Ely was only the signal for the general war; Stephen was taken in the battle of Lincoln; his defeated army was under the walls of that city to chastise the Bishop<sup>h</sup>." Bishop Henry, as papal legate, recognised Matilda; and if "her pride had not alienated him, as her exactions did the citizens of London, she might have obtained at once full possession of the throne." But he soon returned to the party of Stephen; and when Wolvesey Castle in Winchester was besieged by Robert of Gloucester, leader of Matilda's troops, Bishop Henry himself headed the body of Londoners who repelled the attack, and who subsequently took Robert prisoner on his retreat to Bristol. The final composition by which Stephen retained the crown for his life, to be succeeded by Henry, son of Matilda, was mainly brought about by Bishop Henry of Blois.

The martial character of this bishop was by no means exceptional; since nearly all the English prelates of that time, according to the author of the *Gesta Stephani*, "wore arms, mingled in war, and indulged in all the cruelties and exactions of war." Among them, Bishop Henry seems to have been one of the best. Besides rebuilding Wolvesey and Farnham Castles, as well as other strongholds and manor-houses belonging to the see, he was the original founder of the beautiful hospital of St. Cross,—a more worthy memorial. For his cathedral he procured the foot of St. Agatha; and *abstulit*, 'conveyed,' in Pistol's phrase, the thumb from the hand of St. James at Reading. On Whitsunday, 1162, Henry of Blois, now aged, and fitter for the mass-book than the spear, consecrated Becket Arch-

<sup>h</sup> Milman.

bishop, (the see of London being vacant). He lived to witness the whole of the Archbishop's remarkable career, and to reprove Henry II. for his murder with solemn warning, when that King visited the Bishop of Winchester on his death-bed in 1171. Pope Lucius III., himself a warrior, and killed (Feb. 25, 1145) in an attempt to storm the Roman Capitol, is said (but with doubtful authority) to have meditated erecting Winchester into a third archbishopric, assigning to it the seven bishoprics which formerly belonged to Wessex: but although Henry of Blois, in Fuller's words, "outshined Theobald, Archbishop of Canterbury," both as papal legate, and by vigour of personal character, he remained subject to him, at least in appearance.

A remarkable enamelled plate, representing this Bishop, is preserved in the British Museum, and has been figured in the "Archæological Journal," and in Labarte's "Handbook of the Arts of the Middle Ages." The figure of the Bishop, prostrate, and carrying what seems to be the book of the Gospels, is surrounded by inscriptions not very readily interpreted. The last two lines, alluding to the vast political influence of Henry of Blois, run thus,—

"Ne tamen acceleret, ne suscitetur Anglia luctus  
Cui pacem vel bellum, motusve quiesve per illum."

[A.D. 1173—1188.] The see remained vacant for three years after the death of Henry of Blois. RICHARD TOCLIVE was then elected by the monks. He served as one of Henry the Second's 'Justices Itinerant' for the Western counties, and had been greatly opposed to Becket. After the Archbishop's martyrdom and canonization, Bishop Toclive sought to atone for his sins by causing all newly erected churches in his diocese to be dedicated to the new saint,—as, for example, at Portsmouth, and at Newport in the Isle of Wight. His successor,—

[A.D. 1189—1204.] GODFREY DE LUCY, was the builder of the beautiful eastern portions of the cathedral, (see Pt. I.)

His father was Richard de Lucy, Grand Justiciary of England, and "*Lux Luciorum*," as his epitaph ran in the priory of Lesnes in Kent, which he founded, and to which his son, Bishop Godfrey, was a great benefactor. De Lucy was succeeded by—

[A.D. 1205—1238.] PETER DE ROCHES, or DE RUPIBUS, born of a knightly family in Poitou, of which province he became archdeacon and treasurer. He was consecrated Bishop of Winchester at Rome, in the autumn of 1205; one of the first and most powerful of those 'foreign Churchmen' whose oppressions and exactions were afterwards among the chief causes of the rising under Simon de Montfort. Throughout, and in spite of, all the insults and oppressions heaped on the Church by King John, Bishop Peter of Winchester, together with two other prelates, Grey of Norwich and Philip of Durham, continued the firm partizans and unscrupulous executors of all the King's measures. They figure accordingly in the satirical songs of the time; in one of which the Bishop of Winchester, the royal treasurer, is thus referred to:—

"Wintoniensis armiger  
Præsidet ad scaccarium;  
Ad computandum impiger,  
Piger ad evangelium;  
Regis revolvens rotulum.  
Sic lucrum Lucam superat,  
Marco, marcam præponderat,  
Et libræ librum subjicit<sup>1</sup>."

During all the contest with Innocent III., and afterwards with the barons, De Roches remained constant to the King. In 1214, after John's submission to the Pope, and whilst the barons were preparing for the struggle which ended in the grant of the Great Charter, he was made Grand Justiciary of England,—not without much remonstrance and ill-will on the part of the native nobles. After John's

<sup>1</sup> Wright, Political Songs. (Camden Society.)

death, De Roches continued in power, and succeeded William, Earl Marshal, as guardian of the young king, Henry III. The exercise of the royal authority, however, was in the hands of the famous Justiciary, Hubert de Burgh, between whom and the Bishop of Winchester—one a native, the other a foreigner—there was a perpetual feud. Accordingly, in 1226, the warlike Bishop (*Wintoniensis armiger*) found it necessary to withdraw for a time from the kingdom; and together with William Brewer, Bishop of Exeter, led a body of crusaders from England to the Holy Land, where, according to Matthew Paris, De Roches did effectual service as well by his sword as by his counsels. He was present during the visit of the Emperor Frederick II., (September 1228—May 1229,) who consulted the English bishops before concluding the treaty with Sultan Kameel, by which the latter agreed to surrender the Holy City. Their subsequent testimony was of some importance in the great contest between the Pope and the Emperor<sup>k</sup>. On his return, after five years' absence, Bishop Peter was received with especial favour by the King. The troubles which, during the following years (1232—1234), fell upon Hubert de Burgh and his partizans, were excited by the Bishop of Winchester, who in his turn provoked the indignation and almost a rising of the people by his patronage of foreigners,—one of the great evils under which the country suffered throughout this period. Vast numbers of his countrymen (Poitevins) were invited over by De Roches; the chief offices of state were conferred on them, and the royal revenues were employed to enrich them. The Archbishop of Canterbury (Edmund) at length insisted on their dismissal, to which the King only submitted after threats of excommunication. Peter de Roches died at his castle of Farnham in June, 1238, and was interred in his own cathedral, though in what part is not certainly known.

<sup>k</sup> See, for ample details, Milman's *Latin Christianity*, bk. ix. ch. 13.

Two Premonstratensian monasteries, one at Hales and another at Tichfield, were founded by De Roches; besides the hospital or 'Domus Dei,' of which some remains still exist at Portsmouth, and the house of the Augustinian Canons at Selborne, the history of which has been carefully detailed by Gilbert White.

The death of Bishop de Roches was the signal for great troubles at Winchester. Henry III. insisted that William of Valence, uncle of the Queen, should be elected; but the monks, declining him as 'a man of blood,' chose—

[A.D. 1244—1249.] WILLIAM DE RALEY, Bishop of Norwich, to whom, however, the King would not restore the temporalities. More than five years passed in contest between the monks and the King, who refused to accept as bishop, Ralph Neville, Bishop of Chichester, elected by them in the place of Raley. Raley was then re-elected; and after in vain attempting to enter his episcopal city, (upon which he laid an interdict,) retired to France, whence at length, by the good offices of the French King and of Archbishop Boniface, he was recalled, and permitted to enter on his episcopate. His death took place at Tours in 1249; but was followed by small improvement in the state of things at Winchester. At the instance of the King, who himself entered the chapter-house where the monks were assembled, and pleaded his cause,—

[A.D. 1250—1261.] ETHELMAR, son of Hugh, Earl of March, who had married Isabella, widow of King John, and consequently half-brother of Henry III., was elected. A Poitevin, like the rest of the Queen's relatives, he shared all their vices, and in all the hatred with which they were regarded by the English whom they oppressed. The benefices possessed by Ethelmar before his election to Winchester were so numerous and so rich, that his revenue was said to exceed that of the Archbishop of Canterbury. In order to retain them, he was never consecrated Bishop of Winchester; but as bishop-elect duly received the revenues

of the see. His violence and rapacity are said to have excited the final storm against the Poitevins; and with his brothers, the Lusignans and William de Valence, he was compelled, by a decree of the Parliament called at Oxford in 1258, under the influence of Simon de Montfort, to quit the kingdom. Much of his treasure was stolen at Dover, whilst Ethelmar was waiting for a passage. In 1261 he died at Paris, whence his heart was brought to Winchester for interment. The half figure in the north wall of the ambulatory (see Part I. § 25) is supposed to mark its resting-place.

For the next century the bishops of Winchester were of no special mark.

[A.D. 1265—1268.] JOHN OF OXFORD bought his dignity for 6,000 marks from the pope; was consecrated at Rome, and died at Viterbo in 1268.

[A.D. 1268—1280.] NICHOLAS OF ELY was buried at Waverley; his heart in his own cathedral, as the inscription indicates on the wall of the south choir aisle.

[A.D. 1280—1304.] JOHN DE PONTISSARA, intruded by the Pope contrary to Edward I.'s wishes, who harassed him in many ways, until, to purchase peaceable possession of the rest of his temporalities, he resigned the manor of Swainston in the Isle of Wight to the King, and paid a fine of £2,000. Worsley, *super*, p. 255.

[A.D. 1305—1316.] HENRY WOODLOCK set the crown on the head of Edward II.

[A.D. 1316—1320.] JOHN SANDALL.

[A.D. 1320—1323.] REGINALD DE ASSER was intruded by the Pope.

[A.D. 1323—1333.] JOHN DE STRATFORD, also intruded by the Pope, was translated to Canterbury in 1333. (See CANTERBURY.)

[A.D. 1333—1345.] ADAM DE ORLTON is the prelate who, as Bishop of Hereford, is said to have directed, by an ambiguous letter, the murder of Edward II. His election to

Winchester was for some time resisted by Edward III. He is said to have died blind, and to have been interred in the chapel now called that of the Guardian Angels. A series of far worthier and more distinguished prelates commences with his successor,

[A.D. 1346—1366.] WILLIAM EDINGDON, born of no very distinguished parentage at Edington in Wiltshire, and educated at Oxford. He became successively Treasurer (1350) and Chancellor (1357) of England; and was nominated Archbishop of Canterbury in the year of his death; a dignity which he is said to have declined with the well-known saying that “if Canterbury were the higher rack, Winchester was the better manger.” In his native town of Edington, he founded and richly endowed a convent of ‘Bonhommes,’ the church of which still remains, a very interesting example of the latest Decorated period, already shewing indications of a change of style. Edington’s work in the nave of his own cathedral, and his chantry still remaining there, have been noticed at length in Part I. §§ 3, 6, 11. Notwithstanding his other architectural labours, he left many of the buildings belonging to his see in a dilapidated condition; on which account his successor, Wykeham, recovered a sum of £1,662 from his executors; besides large numbers of cattle, which had disappeared from the various farms of the bishopric.

[A.D. 1367—1404.] WILLIAM OF WYKEHAM, the magnificent prelate who, of all the bishops of Winchester, has most closely associated his name with his episcopal city and its cathedral, was born in 1324, most probably in the little village of Wykeham, near Tichfield; though even this is doubtful. Of his parents, and their position in life, nothing is known beyond their Christian names, John and Sybilla. Their son was patronized at an early age by Nicholas Uvedale, Governor of Winchester Castle, who educated him at Winchester and Oxford, presented him to Bishop Edington, and at the age of 22 (in 1346) to Edward III.

At this time Wykeham's great qualification for court favour—besides a comely person and a ready wit—was his skill in architecture, of which the King speedily availed himself. Wykeham was the great architect and engineer of that warlike reign; and for the next twenty years was constantly employed in designing and directing the buildings and defences of the various royal castles. For seven years he superintended the great works of Edward III. at Windsor; where the eastern ward, or bailey, containing the college of the newly-established Order of the Garter, was built from his designs. This work was the real foundation of Wykeham's fortunes; who signified as much by an ambiguous inscription on one of the towers,—“This made Wykeham.” The castle of Queenborough, in the isle of Sheppey, was entirely designed by him; and those of Winchester, Porchester, Wolvesey, Leeds, and Dover were all fortified, enlarged, and repaired by his master-hand. In the meantime, his great general talents and capacities had become clearly apparent. “He reigned at court,” says Froissart; “every thing was done by him, and nothing without him.” He became Dean of St. Martin's-le-Grand in London; Archdeacon successively of Lincoln, Northampton, and Buckingham, and Provost of Wells; besides devouring for his single share twelve canonries and three rectories,—a very ecclesiastical dragon of Wantley. Few pluralists, however, have been so worthy of their good fortunes as Wykeham. He was already Royal Secretary and Keeper of the Privy Seal, when in 1367 he was consecrated Bishop of Winchester, and in the following year made Chancellor of England. He was now at the head of all affairs of state; but during the Parliament of 1371, when Wycliffe had already attacked the mendicant orders, and the popular mind had begun to look with jealousy on the power of the hierarchy, the Commons addressed the Crown with a remonstrance against the appointment of Churchmen to all the great dignities of state, and a petition

that laymen might be chosen for those secular offices. The movement was generally attributed to John of Gaunt, the patron of Chaucer, and the protector of Wycliffe against the hierarchy. The blow was aimed principally at Wykeham, and was not without effect. He ceased to be Chancellor; and the Bishop of Exeter (Brantyngham) resigned the Treasurership. There is a manifest allusion to Wykeham in the following passage from Wycliffe, the date of which is doubtful: "Benefices, instead of being bestowed on poor clerks, are heaped on a kitchen clerk, or one wise in building castles, or in worldly business<sup>1</sup>."

During the last years of Edward III., "the sad and gloomy close of that reign of splendour and of glory," Wykeham, one of the firmest and most powerful adherents of the Black Prince, was in fierce opposition to John of Gaunt, by whom and by Alice Perrers the old King was absolutely governed. On the death of the Black Prince, whose party had hitherto succeeded in keeping the upper hand, John of Gaunt came into full power, and "Wykeham was impeached on eight articles of mal-administration, amounting to treason, or misprision of treason. The temporalities of the see were seized into the hands of the King . . . The Bishop of Winchester was excepted from an act of grace issued on account of the jubilee—the fiftieth year of the reign of King Edward . . . . Before the King's death, however, almost his last act, whether to propitiate Heaven, or still but as an instrument in the hands of others, was the restitution of the temporalities of the Bishop of Winchester, under certain conditions which shew the vast opulence of that prelate." "It is difficult not to trace some latent though obscure connection between the persecution of William of Wykeham and the proceedings against John Wycliffe. It was the inevitable collision between the old and the new opinions. Wykeham, the splendid, munificent, in character blameless prelate, was wise enough to devote

<sup>1</sup> Milman's *Latin Christianity*, vi. p. 109.

his vast riches to the promotion of learning, and by the foundation of noble colleges was striving to continue the spell of the hierarchical power over the human mind. Wycliffe, seeing the more common abuse of that wealth by prelates of baser and more sordid worldliness, sought the interests of Christ's religion in the depression, in the abrogation, of the mediæval hierarchy. The religious annals of England may well be proud of both<sup>m</sup>."

The accession of Richard II. shook the power of John of Gaunt; and the first act of the new reign was the full and ample pardon of Wykeham. From this time (1377) Wykeham devoted himself principally to the establishment of his new colleges, and to the improvement of his see. The first stone of New College in Oxford was laid by him in 1379, and the buildings were completed in 1386. (Some years afterwards, the Bishop's old enemy, John of Gaunt, paid a ceremonious visit to the Warden, accompanied by four knights and a long train of attendants, and was entertained with 'comfits, spices, and wine.') In 1387 the college at Winchester—intended as an introduction to that at Oxford—was begun; and completed in 1393. As early as 1373 Wykeham's plans had been devised, and his scholars gathered under temporary roofs. It need hardly be said that these great institutions, with their noble buildings and endowments, remain among the most efficient, as they certainly are the earliest, foundations of the sort in England; or that they still send forth their yearly swarms of scholars in due illustration of their founder's well-known motto, "Manners makyth Man."

In 1394, the year after the completion of the Winchester College, Wykeham commenced his works at the cathedral, (Part I. §§ 5, 6, 7.) His chantry (§ 11) was no doubt constructed during his lifetime. Besides these great works, he expended 20,000 marks in repairs of the different castles and palaces belonging to the see. The great road from

<sup>m</sup> Milman, pp. 117--119.

Winchester to London was restored at his expense. Numberless students were supported by him, and numberless poor relieved; and Fuller's eulogy of this famous Bishop, that his "benefaction to learning is not to be paralleled by any English subject, in all particulars," is probably not exaggerated. He died at his castle of Bishop's Waltham in 1404, aged 80; bequeathing considerable wealth, in spite of his vast expenditure during the latter years of his life.

[A.D. 1404—1447.] HENRY OF BEAUFORT, the

". . . . Haughty cardinal,  
More like a soldier than a man of the Church,"—

whom Shakespeare has condemned, with very doubtful justice, to an unhappy immortality, succeeded Wykeham. Beaufort was the second son of John of Gaunt by Catherine Swynford; and consequently uncle of Henry V. and his brothers the Dukes of Clarence, Bedford, and Gloucester, and great uncle of Henry VI. He was educated at Oxford and at Aix la Chapelle; and in 1396, while still very young, was made Bishop of Lincoln, over which diocese he presided for seven years, till on Wykeham's death in 1404 he was transferred to that of Winchester. He had already amassed, during the reign of Henry V., much of the wealth to which he afterwards owed his title of the 'Rich Cardinal;' and in order to divert an attack on the property of the Church, he is said to have lent the King, after the French wars, a sum of £20,000. He was three times Chancellor under Henry V., and once again during the minority of his successor. In 1417, Beaufort made a pilgrimage to the Holy Land; and on his return reached Constance, where the famous council in which Huss was condemned was still sitting, in time to allay, by his good offices, the angry feud which had broken out between the cardinals and the Emperor Sigismund, after the deposition of the rival popes. He was present at the subsequent election of Martin V.

(Otto Colonna), who, in reward for his services, offered him a cardinal's hat, and appointed him apostolic legate in England. "This usurpation of the legatine power, of late held by Chicheley, and on the undisputed primacy of the Archbishop of Canterbury, could not be tamely endured. Chicheley obtained from Henry V. a prohibition to the Bishop of Winchester to exercise legatine power in England. The regency, during the minority of Henry VI., would not receive Beaufort with the honours due to his rank, and demanded that he should surrender his bishopric of Winchester, vacant by his acceptance of the cardinalate<sup>n</sup>." This demand, however, was subsequently withdrawn; and in 1426 Beaufort received his cardinal's hat at Calais with great solemnity. In the following year Pope Martin appointed the Cardinal, whose skill in arms was very considerable, captain-general of a crusade against the Hussites in Bohemia. "The iniquity of this act—the employment of such a man in such a service—(what said the Lollards in England?) brought its own shame and punishment. Beaufort raised money and troops in England for the crusade. By a scandalous and intricate fraud, these troops were poured into France to consolidate, defend, or advance the progress of the English arms under the Duke of Bedford<sup>o</sup>." The King of France sent the bitterest complaints to Rome; and Pope Martin was compelled to condemn this act of the Cardinal, who, at last leading his troops into Bohemia, "did there better service than all the princes and generals of the empire." When the great army of the empire (Aug. 4, 1427) "fled before the Hussites without striking a blow, abandoning all their treasures, munitions, carriages, cannon, Henry of Winchester alone, at the head of a band of English crusaders, endeavoured, but in vain, to arrest the utter rout<sup>p</sup>."

The Cardinal returned to plunge into the disturbed politics of England and of France. He was the only English pre-

<sup>n</sup> Milman, vi. p. 238.

<sup>o</sup> Milman, ut sup.

<sup>p</sup> Milman.

late of the infamous commission which in 1431 tried Joan of Arc, and handed her over to the secular power as a heretic; and in 1435 he was one of the English ministers at the Congress of Arras, during which the great Duke of Bedford died. The feud between the young King's

“Uncles of Gloster and of Winchester,  
The special watchmen of our English weal,”—

commenced at once on the death of Henry V.; and numberless skirmishes between ‘blue coats and tawney coats’ (the first the livery of Gloster, the second of Winchester as a Churchman) had disturbed the streets of London and of Westminster (see Shakespeare’s “King Hen. VI.,” Parts I. and II.,—Archbishop Chicheley is said to have interposed eight times in one day between the Duke and the Bishop, and their retainers,) before, in 1426, Bedford presided at the parliament of Leicester, where the contest between the Protector Duke and the Cardinal was solemnly arbitrated. After Bedford’s death, however, it raged far more fiercely; the party of which Gloster was the head opposing all peace with France, whilst the Cardinal laboured in an opposite direction. The marriage of Henry with Margaret of Anjou was arranged by him in this interest. The disgrace of the Duchess of Gloster was, it has been thought, directed and brought about by Beaufort; and the death of Gloster himself,—the ‘good Duke Humphrey,’—who was found dead in his bed, after he had been arrested (1447) on a charge of high treason, has also been laid, with whatever justice, to the account of the Cardinal. Within six weeks Beaufort himself died, having, it is said, caused his obsequies to be celebrated in his presence a short time before his death. Shakespeare found the very meagre outline of his famous scene (“Hen. VI.,” Part II., Act 3, scene 3,)—one of those which “stand in the place of real history, and almost supersede its authority,”—in Hall; who describes the ‘rich Cardinal’ as lamenting that he should die, when “if the whole realm would save

his life, he was able by policy to get it, or by riches to buy it." Of the remorse and despair so wonderfully delineated by Shakespeare, there is not a word; and so far from "dying and making no sign," Beaufort's deathbed was peculiarly calm and collected. "*Utinam ab aliis,*" says one who witnessed it, "*mirandum, factum gloriosi et Catholici viri*."<sup>a</sup> The special charge against him seems to have been his great wealth. "Firm of purpose, fertile in resources, unscrupulous in the choice of his instruments, unbounded in the confidence he accorded them, he must be regarded as one of the first statesmen of his age, if he does not, after the Fourth and Fifth Henrys, stand at their head<sup>r</sup>." Beaufort had held his episcopate (as Bishop of Lincoln and Winchester) for exactly half a century; a longer period than any other English prelate with the exception of Thomas Bourchier, Archbishop of Canterbury, who exceeded him by one year only. He was the second founder of the beautiful Hospital of St. Cross, near Winchester; great part of which he rebuilt, and established in it an 'Almshouse of Noble Poverty.' With such a foundation as this yet speaking in his favour, and in the absence of anything like clear evidence of his complicity in the death of Gloster, we may perhaps conclude that he was not much worse than other prelates of his time; and may at least take leave of him in the words of the good King,—

"Forbear to judge; for we are sinners all."

His successor,

[A.D. 1447—1486.] WILLIAM OF WAYNFLETE, was the eldest son of Richard Pattin, a Lincolnshire esquire of good family; and took his surname of Waynflete from the place of his birth in that county. He was educated in Wykeham's colleges at Winchester and Oxford; of the former of which he subsequently became master; and was removed thence by Henry VI. to the new royal foundation

<sup>a</sup> Cont. Croyland.

<sup>r</sup> England and France under the House of Lancaster.

at Eton, of which he was appointed provost in 1443. In 1447 he was elected Bishop of Winchester, on the nomination of the King; and for nine years, from 1449 to 1459, Waynflete was Chancellor of England. Throughout the wars of York and Lancaster he remained constant to his early patron, King Henry VI.; and was consequently regarded with disfavour during the reign of his successor, Edward IV. He lived, however, to see the restoration of the red rose in the person of Henry VII., and died in 1486, the last of a triad of long-lived prelates—Wykeham, Beaufort, and himself. Waynflete's reputation for learning and piety was great. He is now, however, best remembered as the founder of Magdalene College, Oxford—a magnificent endowment, not surpassed by those of his predecessor Wykeham, or of King Henry himself. Some prescience of a great coming change was apparently felt by these prelates, as well as by Fox and Wolsey, all of whom appropriated large masses of ecclesiastical wealth and landed property to the foundation of colleges, rather than of monasteries. "It can hardly be doubted that some wise Churchman suggested the noble design of Henry VI. in the endowment of King's at Cambridge, and of Eton. Wolsey's more magnificent projects seem, as it were, to be arming the Church for some imminent contest. They reveal a sagacious foreknowledge that the Church must take new ground if she will maintain her rule over the minds of men<sup>s</sup>."

[A.D. 1486—1492.] PETER COURTENAY was translated from Exeter, where he had been the donor of the great bell which still remains there. (See EXETER.)

[A.D. 1493—1500.] THOMAS LANGTON was translated from Salisbury. In 1500 he was nominated to the see of Canterbury; but died of the plague before the translation could be completed. His chantry remains in the eastern part of his cathedral. (See Part I. § 26.)

[A.D. 1500—1528.] RICHARD FOX, patronized by Henry of

<sup>s</sup> Milman's Lat. Christ., vi. 393.

Richmond before he became King of England, and one of the most trusted ministers throughout his reign, was translated from Exeter to Bath and Wells, thence to Durham, and finally to Winchester. He was employed in most of the public transactions of his time; and was chosen by Henry VII. to be the godfather of his son and successor, Henry VIII. He was the founder of Corpus Christi College, Oxford, in conjunction with Oldham, Bishop of Exeter; who, it is said, warned Bishop Fox that the monks, upon whom he had at first intended to bestow his wealth, possessed already more than they would long be permitted to retain. (See ante, BISHOP WAYNFLETE). His works in his own cathedral, and his beautiful chantry there, are noticed in Part I. §§ 18, 20, and 29. Bishop Fox first introduced Wolsey to the royal notice; and the future Cardinal was employed by Henry VII. in an embassy to the Emperor Maximilian. He was rewarded on his return by the Deanery of Lincoln. Higher dignities rapidly accumulated on him, but there was still one he greatly coveted. "All," says Fuller, "thought Bishop Fox to die too soon, one only excepted, who conceived him to live too long, viz., Thomas Wolsey, who gaped for his bishopric, and endeavoured to render him to the displeasure of King Henry VIII., whose malice this bishop, though blind, discovered, and in some measure defeated." Bishop Fox was blind for some time before his death.

[A.D. 1529—1530.] THOMAS WOLSEY succeeded Fox, but only in the year before his own death. He held Winchester *in commendam* with the archbishopric of York.

[A.D. 1531—1555.] STEPHEN GARDINER, the famous *malleus hæreticorum*, is said, though doubtfully, to have been the illegitimate son of Lionel Woodville, Bishop of Salisbury, brother of Edward the Fourth's queen. He was born in 1483, at Bury St. Edmund's, "one of the best airs in England," says Fuller, "the sharpness of which he retained

† Worthies, Lincolnshire.

in his wit and quick apprehension." After his education at Cambridge, he passed from the family of the Duke of Norfolk into that of Wolsey, by whom he was greatly favoured. His services in the cause of the Cardinal, and in that of King Henry VIII., were rewarded on the death of the former by the bishopric of Winchester, Gardiner having been appointed Archdeacon of Norwich in 1529. In his book *De Vera Obedientia*, he supported the royal supremacy claimed by Henry; and remained in tolerable favour at court during the remainder of that reign, not, however, without encountering sundry perilous storms. His 'sanguinary temper' is said to have been first shewn in his attack on Lambert; and more decidedly in the statute of the six articles, usually known as the 'bloody statute,' the famous law on which so many deniers of the 'real presence' were executed, and which was framed and projected by Gardiner. For the greater part of the reign of Edward VI., Gardiner was kept a close prisoner in the Tower, and has, at least, the merit of remaining firm to the 'old religion,' in strong contrast with the numerous company of 'chamælion statesmen' who changed their creed as often as it became necessary. In 1550 Gardiner was deprived of his bishopric, to which, however, he was restored on the accession of Queen Mary, in 1553. In September of the same year the great seal was delivered to him, and on the 1st of October he placed the crown on the head of Mary. His share in the Marian persecutions need here only be alluded to: and although it is probable that the number of victims has been greatly exaggerated, and that the personal cruelty of Gardiner and Bonner was less ferocious than is usually the fashion to represent it, there can be little doubt but that the former, at least, deserves much of the odium which popular hatred has cast upon his name. "His malice," says Fuller, "was like what is commonly said of white powder, which surely discharged the bullet, yet made no report, being secret in all his acts of cruelty.

This made him often chide Bonner, calling him ‘ass,’ though not so much for killing poor people, as for not doing it more cunningly<sup>u</sup>.” Great ill-will existed between Gardiner and Cardinal Pole, to which it is said that Cranmer owed the preservation of his life for some months. His execution did not, at all events, take place until after Gardiner’s death, which occurred at Westminster in 1555. “I have sinned with Peter,” he is said to have exclaimed on his death-bed, “but I have not wept with him.” The story told by Fox, that Gardiner refused to dine on the day of the burning of Ridley and Latimer, until he heard from his servants, posted along the road, that the faggots were kindled about them, and that whilst at table he was seized with mortal illness, has been effectually disproved<sup>z</sup>. After lying in state at Southwark, he was conveyed to Winchester in a car hung with black, and having his effigy in episcopal robes placed without it. His chantry has been noticed, Part I., § 29.

The see of Winchester during Gardiner’s deprivation under Edward VI., was occupied by JOHN POYNET, who on Mary’s accession fled to Germany, where he died in 1556. He was an earnest supporter of the Reformation, very learned, and of great powers as a preacher. A notice of his remarkable book, “On Politique Power,” first published in 1558, in which he upholds the most liberal theories, and maintains “that it is lawful to kill a tyrant,” will be found in Hallam, “Hist. of Literature,” part II. chap. iv.

[A.D. 1556—1559.] JOHN WHITE succeeded Gardiner, but was deprived on the accession of Elizabeth. From his deprivation the uninterrupted succession of Protestant bishops commences. The half-dozen prelates who held the see during Elizabeth’s reign can hardly be said, however, to have greatly illustrated it.

[A.D. 1560—1580.] ROBERT HORN, Dean of Durham under Edward VI., an exile in Germany *temp.* Mary.

<sup>u</sup> Worthies, Suffolk.

<sup>z</sup> See Collier, Eccles. Hist., pt. ii. bk. 5.

[A.D. 1580—1583.] JOHN WATSON.

[A.D. 1583—1594.] THOMAS COWPER.

[A.D. March 1594—June 1595.] WILLIAM WICKHAM.

[A.D. January 1595—September 1596] WILLIAM DAY. See *Chichester*; Bishop George Day.

[A.D. 1597—1616.] THOMAS BILSON, whose book, "On the Perpetual Government of Christ's Church," is still of some importance. The care of revising King James's Bible was entrusted to him and to Dr. Miles Smith, afterwards Bishop of Gloucester.

[A.D. 1616—1618.] JAMES MONTAGUE was translated from Bath and Wells, and, with pious painfulness, translated the works of King James into Latin.

[A.D. 1618—1626.] LANCELOT ANDREWES, by far the most distinguished prelate who has occupied the see of Winchester since the Reformation, was born in London in 1565, ("in Tower-street," says Fuller, "his father being a seaman of good repute belonging to Trinity House,") and educated at Merchant Taylors' School, and Pembroke Hall, Cambridge; where his reputation for learning attracted the attention of Sir Francis Walsingham, who gave him the vicarage of St. Giles's, Cripple-gate, and by whose influence he was afterwards chosen prebendary of St. Paul's. He was one of Queen Elizabeth's chaplains, by whom, and by her successor James I., the preaching and abilities of Andrewes were held in the highest estimation. On the accession of James, the see of Rome pronounced a censure on those of the English Catholics who took the oath of allegiance. The controversy began with James himself in his "Apology for the Oath." Cardinal Bellarmine replied with great vehemence and bitterness, under the name of Matthew Tortus; and the task of defending the royal author was assigned to Andrewes, who gave to his reply the quaint title *Tortura Torti*. Andrewes had been consecrated Bishop of Chichester in 1605; was translated to Ely in 1609; and finally to Winchester in 1618. He died

at Winchester-house, Southwark, in 1626, and was buried in St. Saviour's Church there, where his monument still remains. In the English Church, Bishop Andrewes was, if not the founder, the chief leader of the school of which Laud became afterwards, from his political importance, the more conspicuous head. His Oriental learning was considerable; and in King James's Bible, the revision and translation of the historical books from Joshua to the First Book of Chronicles, was his. In patristic theology he was far more learned than any of the Elizabethan bishops, or perhaps than any of his English contemporaries except Usher<sup>y</sup>. "He was," says Fuller, "an unimitable preacher in his way; and such plagiaries who have stolen his sermons could never steal his preaching, and could make nothing of that whereof he made all things as he desired. Pious and pleasant Bishop Felton (his contemporary and colleague) endeavoured in vain in his sermon to assimilate his style; and therefore said merrily of himself, 'I had almost marred my own natural trot by endeavouring to imitate his artificial amble<sup>z</sup>.'" "The fathers were not more faithfully cited in his books, than lively copied out in his countenance and carriage; his gravity in a manner awing King James, who refrained from that mirth and liberty in the presence of this prelate which otherwise he assumed to himself<sup>a</sup>." Milton's beautiful Latin elegy on the death of Bishop Andrewes is a sufficient proof of the reverence and admiration with which good men of all parties regarded him. Of all his works, that which is now most widely known is the "Manual of Devotion," published after his death. He was buried in St. Mary Overy's (St. Saviour's), Southwark, in a chapel east of the Lady Chapel, now pulled down. His tomb has been moved to the Lady Chapel.

[A.D. 1627—1631.] RICHARD NEILE, translated from Dur-

<sup>y</sup> Hallam, Hist. Lit.

<sup>z</sup> Worthies, London.

<sup>a</sup> Fuller's Church Hist., book xi.

ham in 1627, was removed from Winchester to York in 1631.

[A.D. 1632—1650.] WALTER CURLE, deprived during the civil war, died at Subberton in Hampshire in 1650.

[A.D. 1660—1662.] BRIAN DUPPA, one of Charles the First's chaplains, was appointed in 1638 tutor to the Princes Charles and James ; and about the same time nominated to the bishopric of Chichester. He was translated to Salisbury in 1641, joined the King at Oxford, and attended him after the surrender of that city. Bishop Duppa remained in almost complete solitude at Richmond in Surrey—in the palace at which place he had resided whilst instructing the princes—until the Restoration, when he was translated to the see of Winchester. An almshouse, founded by him, still remains at Richmond, with the following inscription over the gate, "I will pay my vows which I made to God in my trouble." Bishop Duppa died at Richmond in 1662, having been visited by Charles II. a few hours before he expired. He is buried in Westminster Abbey.

[A.D. 1662—1684.] GEORGE MORLEY, Canon of Christ Church Oxford, adhered to the King throughout the troubles ; and in 1648 was deprived of his preferments, and imprisoned for a short time. He afterwards assisted the King during his conferences with the Parliamentary Commissioners at Newport in the Isle of Wight ; and in March, 1649, prepared the 'lion-like Capel' for death, and attended him to the scaffold. He left England in the same year, and remained in the families of royalist exiles at Antwerp and Breda until the Restoration. In 1660 he was consecrated Bishop of Worcester ; assisted in revising the Liturgy in 1661 ; and in 1662 was translated to the see of Winchester. Bishop Morley expended more than £8,000 in repairing Farnham Castle, which had been much shattered during the civil war ; and purchased, for the see, Winchester-house at Chelsea. His other benefactions were numerous ; and he was the founder of the College for Widows of the Clergy,

adjoining the Cathedral Close, Winchester, which still bears his name. He died at Farnham Castle, Oct. 30, 1684, "gathered under the feet of St. Simon and St. Jude," as Bishop Turner wrote to Sancroft. On his death-bed he was attended by the excellent Bishop Ken. In his earlier life Bishop Morley had been one of that distinguished company—among whom were Chillingworth, Selden, and Clarendon—who were in the habit of meeting at Lord Falkland's house at Thame.

[A.D. 1684—1706.] PETER MEWS (translated from Bath and Wells, 1684) had fought like a bishop of earlier days in the royal army during the civil war; and accompanied Charles II. to Flanders. He died in 1706. (See WELLS.)

[A.D. 1707—1721.] JOHN TRELAWNEY is best known as having been, when Bishop of Bristol, one of the seven bishops tried under James II. He was translated to Winchester from Exeter: (see that Cathedral).

[A.D. 1721—1723.] CHARLES TRIMNELL.

[A.D. 1723—1734.] RICHARD WILLIS, translated from Gloucester to Salisbury, thence to Winchester.

[A.D. 1734—1761.] BENJAMIN HOADLEY, whose name at least is still remembered in connection with the once famous Bangorian controversy, was born at Westerham in Kent, in 1676, and early distinguished himself as a zealous partizan of what is called 'religious liberty.' His father kept a school at Westerham, and educated his son, who went thence to Catherine Hall, Cambridge. In 1715 George I. made him Bishop of Bangor, which see, however, (it is said, from an apprehension of party fury,) he never visited. The convocation which met after the accession of George I. attacked Bishop Hoadley on account of a sermon preached by him in 1717 on the text, "My kingdom is not of this world," in which he denied that the Church possessed authority to oblige any one to external communion, or to pass any sentence which should determine the condition of men with respect to the favour or displeasure of God. "The lower

House of Convocation thought fit to denounce, through the report of a committee, the dangerous tenets of this discourse, and of a work not long before published by the Bishop. A long and celebrated war of pens instantly commenced, known by the name of the Bangorian controversy, managed, perhaps on both sides, with all the chicanery of polemical writers, and disgusting both from its tediousness, and from the manifest unwillingness of the disputants to speak ingenuously what they meant; but as the principles of Hoadley and his advocates appeared in the main little else than those of Protestantism and toleration, the sentence of the laity, in the temper that was then gaining ground as to ecclesiastical subjects, was soon pronounced in their favour; and the High Church party discredited themselves by an opposition to what now pass for the incontrovertible truisms of religious liberty. In the ferment of that age it was expedient for the State to scatter a little dust over the angry insects; the Convocation was accordingly prorogued in 1717<sup>b</sup>, and has only recently been permitted to sit for anything like despatch of business. Hoadley's most able opponent was the celebrated William Law, author of the "Serious Call." The Bishop's writings, however able, were open to some objections on the score of taste, and Pope has recorded,—

“ . . . . . Swift for closer style,  
But Hoadley for a period of a mile.”

He died, aged 85, in 1761, and was buried in the nave of his cathedral. (See Part I. § 12.)

The succeeding bishops need only be named :—

[A.D. 1761—1781.] JOHN THOMAS, tutor to George III.

[A.D. 1781—1820.] BROWNLOW NORTH.

[A.D. 1820—1827.] GEORGE TOMLINE.

[A.D. 1827———.] CHARLES SUMNER.

<sup>b</sup> Hallam, Constitutional Hist., chap. xvi.

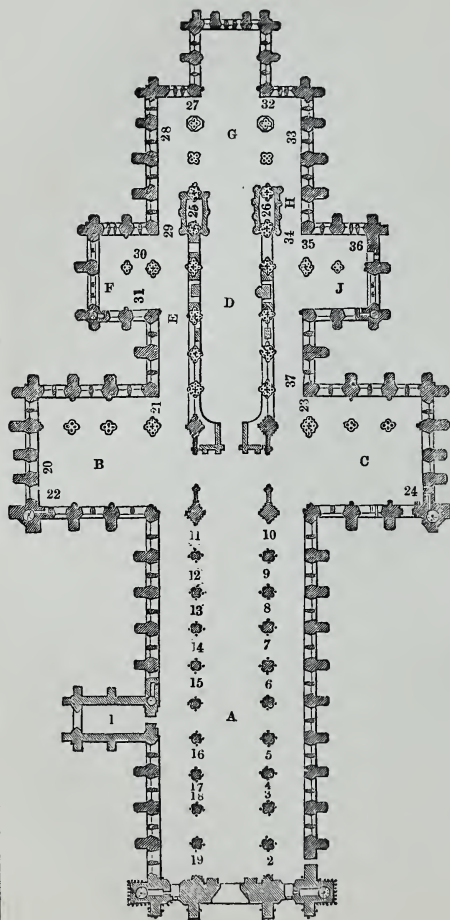
# SALISBURY CATHEDRAL.



WEST PORCH.







# REFERENCES.

- A Nave.
- B North Transept.
- C South Transept.
- D Choir.
- E North Choir-aisle.
- F North-east Transept.
- G Eastern Aisles and Lady-chapel.
- H South Choir-aisle.
- J South-east Transept.
- 1 North Porch.
- 2 Moniment assigned to Bp. Herman.
- 3 Bp. Jocelyn.
- 4 Bp. Roger.
- 5 Unknown tomb.
- 6 Bp. Beauchamp.
- 7 Robert Lord Hungerford.
- 8 Lord Stourton.
- 9 Bishop De la Wyle.
- 10 Longespée the first, Earl of Salisbury.
- 11 Sir John Cheney.
- 12 Walter, Lord Hungerford, and his wife.
- 13 Bp. Osmund.
- 14 Sir John de Montacute.
- 15 Unknown tomb.
- 16 Unknown tomb.
- 17 Longespée the second, Earl of Salisbury.
- 18 Boy Bishop.
- 19 Unknown tomb.
- 20 Bp. Blythe.
- 21 Bp. Woodville.
- 22 Staircase leading to tower.
- 23 Bp. Mitford.
- 24 Doorway to Cloisters and Chapter-house.
- 25 Bp. Audley's Chantry.
- 26 Lord Hungerford's Chantry.
- 27 Sir Thos. Gorges.
- 28 Bp. Roger de Mortival.
- 29 Bp. Bingham.
- 30 Bp. Poore.
- 31 Brass of Bp. Wywill.
- 32 Edward, Earl of Hertford.
- 33 William Wilton.
- 34 Bp. William of York.
- 35 Bp. Giles of Bridport.
- 36 Doorway to Muniment-room.
- 37 Sir Richard Mompesson.

SALISBURY CATHEDRAL.

FRONTISPIECE.



NORTH-EAST VIEW FROM THE CLOSE.



# SALISBURY CATHEDRAL.

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## PART I.

### History and Details.

I. FOR a history of the changes of the see, and of the bishops of Sherborne, Wilton, and Old Sarum, the reader is referred to the Second Part; as well as for a detailed account of the causes and manner of the removal from Old Sarum to Salisbury. It is sufficient to state here that the existing cathedral of Salisbury was commenced by Bishop RICHARD POORE (1217—1228) in the year 1220; and was completed and consecrated in 1258, having thus been thirty-eight years in building. The foundation was laid by Bishop Poore on the feast of St. Vitalis (April 28), 1220: the first stone for the Pope, Honorius III., who had consented to the removal of the church from Old Sarum; the second for Stephen Langton, Archbishop of Canterbury, then absent with the young king, Henry III., in the marches of Wales; and the third for Bishop Poore himself. The fourth stone was laid by William Longespée, Earl of Salisbury; and the fifth by the Countess Ela, his wife. Others of the nobles and clergy who were present then added to the foundations; and when the great body of the nobles returned with the King from Wales, many of them visited Salisbury, “and each laid his stone, binding

himself to some special contribution for a period of seven years." In five years' time (1225) the work was so far advanced that three altars were consecrated by Bishop Poore, at the principal of which Henry III. and the Grand Justiciary, Hubert de Burgh, offered, the first ten marks and a piece of silk, the latter a "Textus," or book of the Gospels, richly adorned with gold and jewels. Bishop Poore's immediate successors, ROBERT BINGHAM (1229—1246), WILLIAM OF YORK (1246—1256), and GILES OF BRIDPORT (1256—1262), carried on with great zeal the building of the new cathedral, which in 1258, during the episcopate of Bishop Giles, was consecrated by Boniface of Savoy, Archbishop of Canterbury, in presence of Henry III. and his Queen. Before the completion of the cathedral, William Longespée died, and was buried in it; and the bodies of three bishops—Osmund, Roger, and Joscelyn—were brought to it from Old Sarum. Elias de Dereham, a personal friend of Bishop Poore's, acted as clerk of the works for the first twenty years, and a certain "Robertus" for the twenty following. The cost of the whole work is said to have been 40,000 marks, or £26,666 13s. 4d. This sum was collected by contributions from the prebendaries themselves, by collections from different dioceses, to each of which a prebendary of Salisbury was duly despatched, and by liberal grants from various benefactors, such as Alicia de Bruere, who gave all the stone necessary for the work during twelve years.

II. The cloisters and chapter-house were commenced during the episcopate of WALTER DE LA WYLE (1263—1270), and perhaps completed in that of his successor,

ROBERT DE WICKHAMPTON (1270—1284). The spire (which seems, however, to have formed part of the original plan) was erected in the time of Bishop ROBERT DE WYVIL (1330—1375).

III. The history of no English cathedral is so clear and so readily traceable as that of Salisbury. It was the first great church built in England in what was then the new, or pointed style (Early English); of which it still remains, as a whole, one of the finest and most complete examples. The Abbey Church of Westminster, commenced in 1245, and completed to the east end of the choir in 1269, is the only great building of this age, in England, which can be considered finer than Salisbury; and it is probable that Henry III. was induced to undertake the rebuilding of Westminster from admiration of the rising glories of the new Wiltshire cathedral, which he had several times visited. On the Continent, the great rival of Salisbury is Amiens; commenced in the same year (1220), and completed, nearly as at present, in 1272. This famous cathedral covers nearly twice as much ground as Salisbury; and its internal height, as in all French cathedrals, is far greater; yet in variety of outline and in play of light and shade the English examples—Westminster especially—are beyond all doubt finer; although in comparing them we have constantly to bear in mind the vast difference in their dimensions<sup>a</sup>.

<sup>a</sup> “In the two contemporary cathedrals of Salisbury and Amiens, so often compared with one another, the length is very nearly the same, but the French church covers 71,000 square feet, the English only 55,000. The vault of the first is 152 feet in

IV. The usual alterations took place in Salisbury Cathedral at the Reformation, when much of the painted glass is said to have been removed by Bishop Jewell. Although desolate and abandoned, it escaped material profanation during the Civil War; and workmen were even employed to keep it in repair, replying, says Dr. Pope (Life of Bishop Ward), when questioned by whom they were sent, — “Those who employ us will pay us; trouble not yourselves to enquire; whoever they are they do not desire to have their names known.” On the Restoration, a report of the general condition of the cathedral was supplied by Sir Christopher Wren, and certain additions for the strengthening of the spire were made at his recommendation. The great work of destruction was reserved for a later period, and for more competent hands. Under Bishop Barrington (1782—1791) the architect Wyatt was, unhappily, let loose upon Salisbury; and his untiring use of axe and hammer will stand a very fair comparison with the labours of an iconoclast emperor, or with the burning zeal of an early Mahomedan caliph. He swept away screens, chapels, and porches; desecrated and destroyed the tombs of warriors and prelates; obliterated ancient paintings; flung stained glass by cart-loads into the city ditch; and levelled with the

height, the latter only 85. Altogether, the cubic contents of Amiens are at least double those of Salisbury, and the labour and cost bestowed upon it must have been more than double. Thus, in making a comparison between the two, the fair mode is, to ask whether the cathedral of Amiens is finer than Salisbury would be if at least twice as large as it is.”—*Fergusson's Handbook of Architecture*, p. 889.

ground the campanile—of the same date as the cathedral itself—which stood on the north side of the churchyard. His operations, which at the time were pronounced “tasteful, effective, and judicious,” will be noticed more at length in their proper places.

V. The *Close*, within which the cathedral stands, was first surrounded with an embattled wall in the reign of Edward III., who in 1326 granted a licence for this purpose, and in 1331 issued letters patent to the bishop and canons empowering them to remove for the building of the Close wall, and of the tower, the walls of the church of Old Sarum, which was still standing. Stones covered with carving of the Norman period, no doubt brought from this church, may still be seen over the north gate of the Close, and in the wall south of that leading into St. Anne’s-street.

VI. Passing into the Close, the visitor finds himself confronted by the great cathedral, [Frontispiece], rising grey and time-honoured from the broad lawn of green-sward that enrings it, and well contrasted by groups of fine trees, always of infinite service in increasing the effect of noble architecture. The position is unusually clear and open; “Nor can the most curious, not to say cavilling, eye,” says old Fuller, “desire anything which is wanting in this edifice, except possibly an ascent,—seeing such who address themselves hither for their devotions can hardly say with David, ‘I will go up into the house of the Lord.’” The best point of view is from the north-east, which Rickman has pronounced “the best general view of a cathedral to be had in England, displaying the various portions of this interesting build-

ing to the greatest advantage." "The bold breaking of the outline by the two transepts, instead of cutting it up by buttresses and pinnacles, is a master-stroke of art; and the noble central tower, which, though erected at a later age, was evidently intended from the first, crowns the whole composition with singular beauty<sup>b</sup>." The cathedral is built (and roofed) throughout with freestone obtained from the Chilmark quarries, situated about twelve miles from Salisbury, towards Hendon, and still worked. The stone belongs to the Portland beds of the oolite. The pillars and pilasters of the interior are of Purbeck marble. The local rhyme in which the cathedral is celebrated may here be quoted; it is attributed by Godwin, who gives a Latin version of it, to a certain Daniel Rogers:—

"As many days as in one year there be,  
 So many windows in this church you see.  
 As many marble pillars here appear  
 As there are hours through the fleeting year.  
 As many gates as moons one here does view,  
 Strange tale to tell, yet not more strange than true."

VII. The point to which the attention of the stranger is at once drawn is, of course, the grand peculiarity of Salisbury, the "silent finger" of its *spire*. This is the loftiest in England, rising 400 feet above the pavement (Chichester, said, but very doubtfully, to have been built in imitation of it, is 271 feet in height; Norwich, 313 feet), and its summit is 30 feet above the top of St. Paul's. The central spire of Amiens (422 feet) is

<sup>b</sup> Fergusson, p. 860. It may be added that the north porch breaks the outline as effectively as the double transept, and is more peculiar.

22 feet higher than Salisbury; and that of Strasburg (468 feet), the highest in the world, 68 feet. It may well be doubted, however, whether in general effect and in grace of proportion Salisbury should not occupy the first place. The spire of Amiens is reduced to comparative insignificance by the enormous height of the roof (208 feet) above which it rises (the height of the nave-roof of Salisbury is only 81 feet); that of Strasburg, covered as it is with elaborate ornament, is far less graceful in form; and the traceries which enclose it are "unmeaning and constructively useless."

It is almost certain, judging from the very remarkable abutments running through the clerestory of the nave, choir, and transepts, that the central tower and spire formed part of the original plan. The Early English portion, however, terminates with the first story, about eight feet above the roof; the two additional stories and the spire above them date, as has already been stated, from the reign of Edward III. The walls of the upper stories of the tower are covered with a blind arcade, richly canopied, and pierced for light with double windows on all four sides. Above each story is a parapet with lozenge-shaped traceries, which are repeated in the three bands encircling the spire. At each angle of the tower is an octagonal stair-turret, crowned with a small crocketed spire. The great spire, itself octagonal, rises from between four small, richly-decorated pinnacles. Its walls are two feet in thickness from the bottom to a height of twenty feet; from thence to the summit their thickness is only nine inches. The spire is filled with a remarkable frame of timber-work, which served as a scaffold during

its erection, and will be afterwards noticed (§ XXII.) Whilst making some repairs in 1762, the workmen found a cavity on the south side of the capstone, in which was a leaden box, enclosing a second of wood which contained a piece of much decayed silk or fine linen, no doubt a relic (possibly of the Virgin, to whom the cathedral is dedicated) placed there in order to avert lightning and tempest.

Owing to a settlement in the two western tower-piers, the spire, as a plumb-line dropped from the vane indicates, is twenty-three inches out of the perpendicular. Great fears were in consequence entertained at one time for the safety of the building, but no further movement has been detected for the last two centuries. The test of the plumb-line was repeated Sept. 30, 1858—the 600th anniversary of the dedication of the cathedral.

VIII. The *west front*, [Title-page], very inferior as it is to those of Wells or of Lincoln, is nevertheless striking. It was no doubt the portion of the cathedral last completed, as is especially indicated by the occurrence among its mouldings of the ball-flower, characteristic, for the most part, of the Decorated style of the fourteenth century. The front itself consists of a central compartment, rising into a steep gable, and flanked by two lower compartments, the angles of which are supported by square buttress towers, capped by small spires. A small square buttress rises on each side of the central compartment, in which is a triple porch with canopies, and the western window, a triplet divided by slender clustered columns. In the gable are two double lancets. The entire front is divided into five stories by

its mouldings, and the canopies of its blind arcades originally sheltered a host of more than a hundred statues, only eight of which are now remaining. These, according to Mr. Cockerell, are—on the south tower buttress, St. Peter and St. John the Baptist; on that to the north, St. Paul and St. John the Evangelist; and on the side facing the north, Stephen Langton (?). The figures on the two smaller buttresses are said to be—north, Bishop Poore, and south, William Longespée, Earl of Salisbury. The eighth figure, toward the north, is possibly St. Stephen. All are mutilated and weather-worn, and perhaps not one can be identified with certainty. The return of this screen should be examined from the east.

The *consecration crosses*, on different parts of the exterior, are numerous and fine. (See woodcut, end of Part I.)

IX. The *north porch*, which serves as the usual entrance to the cathedral, is large and fine, lined with a double arcade, and having a chamber in its upper story. The pinnacles on either side of the gable should be noticed, and the entire porch may be compared with that at Christchurch, Hants., of the same age and character. Like that, the north porch of Salisbury may have been used for a school, or for other purposes of instruction. Sentences of excommunication were published before it; and it has been suggested, though perhaps with no great probability, that it served as a ‘galilee,’ or outer chapel for penitents. The ground about the cathedral has risen to such an extent that this porch, and the nave itself, have been frequently inundated.

One of the most peculiar features of Salisbury cathedral, its *masonry*, has been especially noticed by Professor Willis:—"The regularity of the size of the stones is astonishing. As soon as they had finished one part, they copied it exactly in the next, even though the additional expense was considerable. The masonry runs in even bands, and you may follow it from the south transept, eastward, round to the north transept, after which they have not taken such great pains in their regularity. It is almost impossible to distinguish where they could have left off, for it is hardly to be supposed that they could have gone on with all the parts at the same time<sup>c</sup>." This great regularity in the masonry, it should be observed, is a distinctive peculiarity of the Early English period.

X. We now enter the *nave*, [Plate I.], and the visitor, if he has passed into it through the north porch, should proceed at once to the western extremity, for the sake of the general view. This is intercepted eastward by the organ and choir-screen; but the general effect, in spite of a certain coldness arising from want of stained glass, is exceedingly beautiful, the perfect uniformity of the architecture contributing not a little towards it. Even Wyatt's arrangement of the monuments, on the continuous plinth between each pier, monstrous in its principle, and altogether inaccurate in its execution, has a certain solemn grandeur when the two long rows of warriors and prelates are contemplated from the

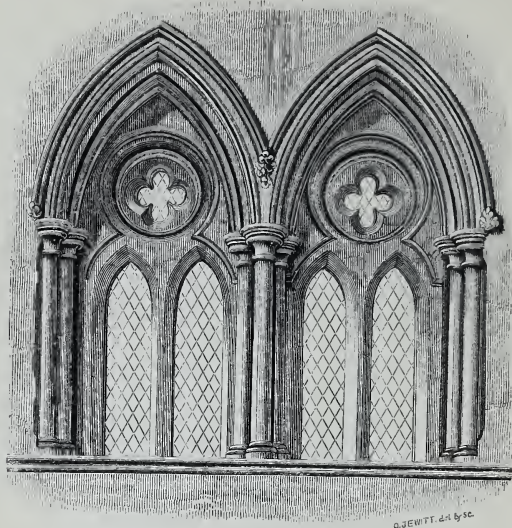
<sup>c</sup> From Professor Willis's (unpublished) lecture on Salisbury Cathedral, 1849.



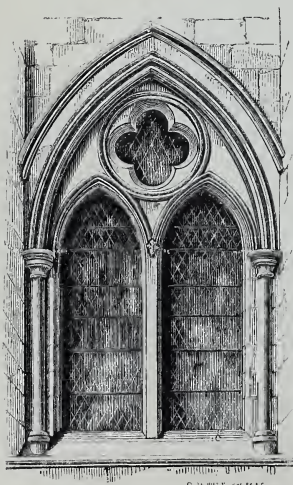
NAVE, LOOKING WEST.



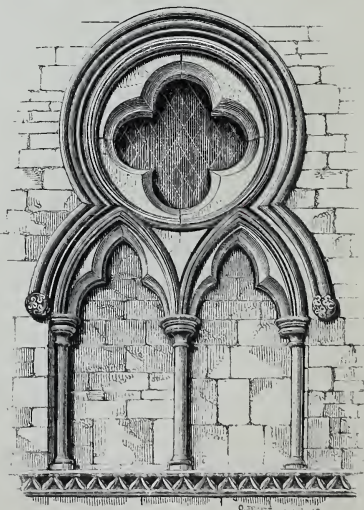




TRIFORM, NORTH TRANSEPT.



EXTERIOR OF TRIFORM WINDOW, NORTH TRANSEPT.



GABLE WINDOW, EAST END.

western end of the nave, without any examination of details. The nave itself is divided into ten bays by clustered columns of Purbeck marble. Above the nave-arches runs the beautiful *triforium*, [Plate II.], (which greatly resembles, and should be compared with, that of Westminster); and above again the clerestory windows (triple lancets) are placed, each in a bay of the vaulting. This, which is plain, without ridge-ribs, rises from clustered shafts with foliated capitals. The windows in the nave-aisles are double lancets.

A certain plainness of mouldings and deficiency of elaborate ornamentation which may be observed throughout the cathedral, and are characteristic of buildings early in the style, perhaps indicate that the original plans were carefully adhered to, although the work was extended over so many years. The plate-tracery of the triforium (the first form in which tracery appears, and so called because the tympanum of the arch always retains the character of a flat surface or *plate* of stone pierced with openings) is another characteristic of the first period of Early English architecture.

The height of the nave of Salisbury is 84 feet; the width 82. Among English churches these proportions are exceeded only by Westminster, which is 103 feet high, but only 75 wide; and by York, 93 feet high and 106 wide.

XI. The greater part of the ancient *stained glass* throughout the cathedral was removed and destroyed during Wyatt's 'restoration.' The scanty fragments that remain were collected and placed about thirty years since in their present situations, in the west

triplet of the nave, in the west window of each aisle of the nave, and in some other parts of the cathedral.

The *western triplet* is filled with glass of dates ranging from Early English to Cinque Cento. The Early English glass is of two periods, and consists of the remains of a Jesse window, originally perhaps in one of the nave-aisles, the date of which is about 1240, and of some medallions removed from the windows of the chapter-house, not of an earlier date than 1270. The remains of the "stem of Jesse," of the *first* period, have been identified by Mr. Winston in the lower part and sides of the central light of the west triplet. They consist of two ovals, one representing the Saviour enthroned, with a book in one hand and the other raised in benediction, the head surrounded with a cruciferous aureole; and the other a seated female figure, probably the Blessed Virgin. Foliaged scrolls and small figures, also from the Jesse, are worked up in this light. The deep ruby of the ground should be remarked. The two medallions below the ovals—Zacharias in the Temple and the Adoration of the Magi—are probably of the same age as the Jesse. At the top of the central light is a large circle containing two figures, a bishop and a king, under an archway. This is from the chapter-house, and of the *second* period; as are the two elongated quatrefoils immediately below the representation of the Crucifixion in the same light. The shields of arms at the bottom of the lights are pronounced by Mr. Winston of the same date, and are, according to him, those of England, France, Provence, Plantagenet Earl of Cornwall, Clare Earl of Glou-

cester, and Bigod Earl of Norfolk. The whole of this glass is interesting as having formed part of the original glazing of the cathedral. The Perpendicular and Cinque Cento glass in the west triplet is said to have been brought partly from Rouen and partly from a church in the neighbourhood of Exeter. The principal subjects are,—in the *south* light, St. Peter and St. Francis before a crucifix; in the *central* light, the Crucifixion, the Virgin crowned, a bishop enthroned, and the invention of the Cross; in the *north* light, St. Augustine, the betrayal of Christ, and St. Catherine.

XII. In the west windows of the side-aisles the principal glass to be noticed consists of ornamental patterns, of which there are many varieties. These vary in date from circa 1240 to circa 1270, and are all worth examination. Colour is but sparingly introduced, and the white glass is for the most part of a cold though rich sea-green hue. "To the texture and hue of the glass these patterns owe their substantial and solemn appearance, which makes them harmonize with the character of the architecture, and with the picture glass paintings that are coeval with them."—*C. Winston*. The latest specimen of glass-painting in the cathedral is the shield of arms of Bishop Jewell (dated 1562), which occupies the quatrefoil of the west window of the south nave-aisle.

XIII. The present arrangement of the *monuments* in the nave was made by Wyatt in 1789. Not only have they been displaced from their original positions, by which their historical interest has materially suffered,

but their architectural portions (as the tombs on which effigies are lying) "are ignorantly made up of fragments evidently belonging to totally different erections, and to distinct periods from those to which the sculptured figures they support are attributable." Beginning at the west end they are as follows:—

XIV. *On the south side*, the first monument is a flat coffin-shaped stone, said to have been brought from Old Sarum, and to have covered the remains of Bishop HERMAN (died 1078: see Part II.) Immediately beyond are two slabs with figures in low relief, which are among the earliest examples of their class in England, their only rivals being the sepulchral slabs of two abbots (dates 1086 and 1172) in the cloisters of Westminster Abbey. They were brought from Old Sarum, and are supposed to represent Bishop JOCELYN (died 1184) and Bishop ROGER (died 1139: for notices of both see Part II.) "The head of Bishop Jocelyn, though of very early work, is evidently a later addition to the original figure; the action of the right hand displays great feeling and considerable power of art."—*R. Westmacott*. On what appears to be the central ornament of his cope are the words "Affer opem devenies in idem;" and on the edge of the slab is the following inscription, commencing at the head of the figure:—

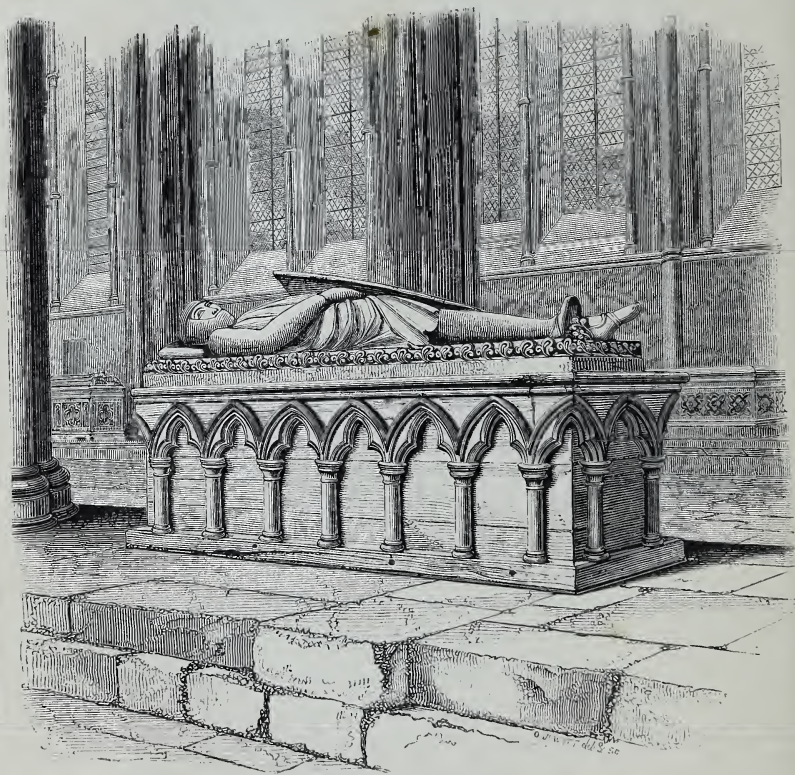
"Flent hodie Salisberie quia decidit ensis  
Justitie, pater ecclesie Salisberiensis.  
Dum viguit, miseros aluit, fastusque potentum  
Non timuit, sed clava fuit terrorque nocentum.  
De Ducibus, de nobilibus primordia duxit  
Principibus, propeque tibi qui gemma reluxit."

In the slab of Bishop Roger "the treatment of the drapery and other parts is very characteristic of the rudest era of sculpture, closely resembling, in many respects that will occur to the antiquary, what is called the Etruscan style."—*R. W.* The foliage and ornaments are of early Early English character.

XV. The next tomb on the south side is that of an unknown personage. Beyond the interruption of the plinth, opposite the north porch, is an altar-tomb removed from the north transept aisle, and now containing the remains of Bishop BEAUCHAMP (died 1481: see Part II.), whose chantry was destroyed by Wyatt, and whose own tomb was 'misaid' during the operations of the same great destructive. On the next tomb, eastward, is the effigy of ROBERT LORD HUNGERFORD (died 1459), who served in France under the Regent Duke of Bedford, and whose widow, Margaret, daughter of Lord Bottreaux, founded the Hungerford Chapel, destroyed, like Beauchamp's, by Wyatt. The tomb on which the effigy rests was made up from portions of this chapel. The figure has a collar of SS. round the neck, and is in plate-armour,—an excellent example, shewing an approach to that extreme splendour which was attained under Richard III. All the pieces of armour are beautifully ridged, the origin of the fluted style so prevalent during the reign of Henry VII.—(*Meyrick.*) The highly-ornamented sword and dagger are suspended from a jewelled girdle. The tomb beyond is that of LORD STOURTON, the original place of which was at the east end of the church, near the Somerset monument.

The three apertures on each side, representing wells or fountains, are emblematic of the six sources of the Stour, which rise near Stourhead, the ancient seat of the Stourtons, and occur in their armorial bearings. Lord Stourton was hung March 6, 1556, in the market-place at Salisbury, for the murder of the two Hartgills, father and son; the story running as follows:—"On the death of his father, Lord Stourton endeavoured to persuade his mother to enter into a bond not to marry again. The Hartgills, it appears,—a father and son, agents of the family,—were possessed of much influence with Lady Stourton, and on their refusal to further the designs of her son, he vowed vengeance against them, and commenced a system of persecution which was only to end with their death. This had continued for some time, and the Hartgills had been frequently waylaid and maltreated by ruffians hired for the purpose, when they sought redress at law, and obtained a verdict against Lord Stourton, who was sentenced to be fined, and imprisoned in the Fleet. After a while, however, he was allowed to revisit his country-seat, upon entering into a bond to return. It was then that he sent to the Hartgills, desiring them to meet him to be paid their fine, and this they consented to do at the sanctuary of Kilmington Church. On the day appointed they arrived, a table was placed on the grass, and the business commenced; but it had not proceeded far when at a signal from Lord Stourton the Hartgills were seized by armed men and pinioned, Lord Stourton himself assaulting with his sword the young wife of the son.





TOMB OF WILLIAM LONGESPÉE, THIRD EARL OF SALISBURY.

They were then hurried to a house called Bonham, two miles distant, and again, in the dead of night, brought to a field adjoining Stourton, and there knocked on the head, Lord Stourton himself standing at his gallery-door to witness the deed. The bodies were then brought into the house, their throats were cut, and they were buried in a dungeon. But the disappearance of the Hartgills soon led to the discovery of these bloody doings, and Lord Stourton was committed to the Tower. He was tried in Westminster Hall, found guilty, and condemned to be hung, with four of his men." The only concession made to Lord Stourton's noble birth was that he should be hung by a silken cord. A twisted wire with a noose, emblematic of the halter, was hung over the tomb as a memorial of his crime as late as the year 1775.

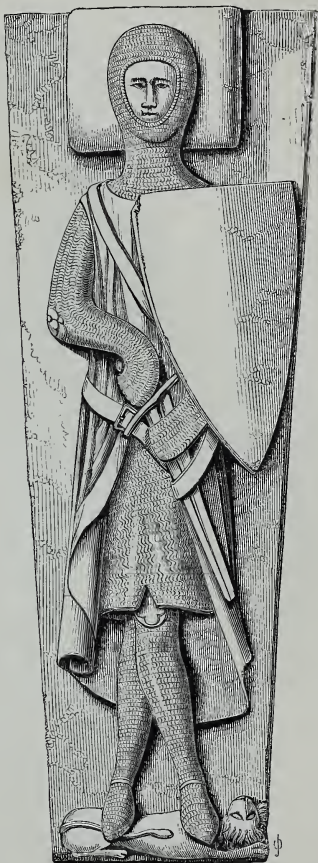
XVI. The next effigy, much mutilated, is that of Bishop DE LA WYLE (died 1270: see Part II.) The base is made up of fragments of much later date. Last on this side, on his tomb, is the fine and very interesting effigy of WILLIAM LONGESPEE (died 1226), first Earl of Salisbury of that name, and the son of Henry II. by Fair Rosamond. [Plate III.] "The manly, warrior character of the figure is particularly striking, even in its recumbent attitude, while the turn of the head, and the graceful flow of lines in the right hand and arm, with the natural, heavy fall of the chain-armour on that side, exhibit a feeling of art which would not do discredit to a very advanced school."—*R. Westmacott*. The effigy is entirely in chain-mail, covering the mouth as well as the chin in an unusual manner. Over the mail is the short

cyclas or surcoat. On the earl's shield are the six golden lioncels also borne by his grandfather, Geoffrey Count of Anjou. [Plate IV.] Longespée acquired the earldom of Salisbury through marriage with its heiress, the Countess Ela. He took an active part in public affairs throughout the reign of John; joined the Earl of Chester in an expedition to the Holy Land, and was present at the battle of Damietta in 1221, where the Christians were defeated. He was one of the few who, in the words of Matthew Paris, "resisted the shock of the infidels like a wall," and secured the retreat of the fugitives. He fought much in Flanders and in France; was present on the king's side at Runnymede, and was one of the witnesses to the Great Charter. Earl William died at his castle of Old Sarum in 1226, within two months after his return from Gascony. He had been tossed about for three months (October to January) between the Isle of Rhé and the coast of Cornwall, having been unable to effect a landing; such was then the difficulty of navigating those seas during the winter. The earl and his countess, as has already been mentioned, had assisted in laying the foundation-stones of the cathedral in which he was now interred. The slab and effigy of this monument are of stone. The base is of wood, and all has been richly painted and gilt. The wood within the arcade was covered with linen, on which was laid a white ground for gilding or silvering. On the north side, the linen, with its silvering, remains, and each arch has a different diaper pattern hatched with a point on the silver.

XVII. *On the north side of the nave, returning west-*



WILLIAM LONGESPÉE,  
THIRD EARL OF SALISBURY.



WILLIAM LONGESPÉE,  
FOURTH EARL OF SALISBURY



ward, are, opposite William Longespée, SIR JOHN CHEYNEY (died 1509). Round the neck, appended to a collar of SS., appears the portcullis-badge of Henry VII. Sir John, who was of extraordinary size and strength, was the standard-bearer of Henry of Richmond at the battle of Bosworth, and was unhorsed by Richard III. in that desperate final rush, when the King killed Sir William Brandon, and making a savage blow at Richmond himself, was overpowered by numbers, thrown from his horse, and killed. When the remains of Sir John Cheyney were removed by Wyatt from their original resting-place, the traditions of his great size were confirmed, the thigh bone measuring twenty-one inches, nearly four inches longer than ordinary. The tombs below Sir John's are those of Walter Lord Hungerford and his wife. The brasses have been removed. The next is a low altar-tomb, on the covering-slab of which is the date 1099. This was formerly in the Lady-chapel, and is a memorial, if not the actual tomb, of Bishop OSMUND (died 1099), the sainted patron of Salisbury: (see Part II). Below it is the effigy of SIR JOHN DE MONTACUTE (died 1389), younger son of William, the first Montacute Earl of Salisbury. He was present at the battle of Cressy, and served in Scotland under Richard II. His effigy "affords a good specimen of highly-ornamented gauntlets, of a contrivance for the easier bending of the body, at the bottom of the breastplate, and of the elegant manner of twisting the hanging sword-belt, pendent from the military girdle, round the upper part of the sword."—*Meyrick*.

XVIII. The two next tombs are unappropriated. Be-

yond is the effigy of the *second* LONGESPEE, Earl of Salisbury (died 1250), son of Earl William, already noticed. [Plate IV.] It is cross-legged; and the chain-armour has elbow-plates, and 'poleyns,' or small plates of mail at the knees. Earl William II. was twice a crusader; in 1240, returning in 1242; and again in 1249, when he joined St. Louis of France at Damietta. Early in the following year he accompanied a body of Christians, led by the brother of Louis, towards Cairo. They were surprised and surrounded by the Saracens; and Longespée, with his standard-bearer, fell fighting valiantly. "That night," says Matthew Paris, "the Countess Ela beheld in a vision the heavens opened, and her son, armed at all points, with the six lioncels on his shield, received in triumph by a company of angels." The Saracens themselves were struck by his valour; and when negotiations for the redemption of prisoners were in progress in 1252, the Sultan expressed his wonder that no one enquired for the bones of Longespée, "of which many strange marvels were reported." They were at length delivered to the Christians, who deposited them in the Church of the Holy Cross, at Acre. This monument is said to have been raised by his mother. His standard-bearer, Robert de Vere, has a similar memorial in the church at Sudborough.

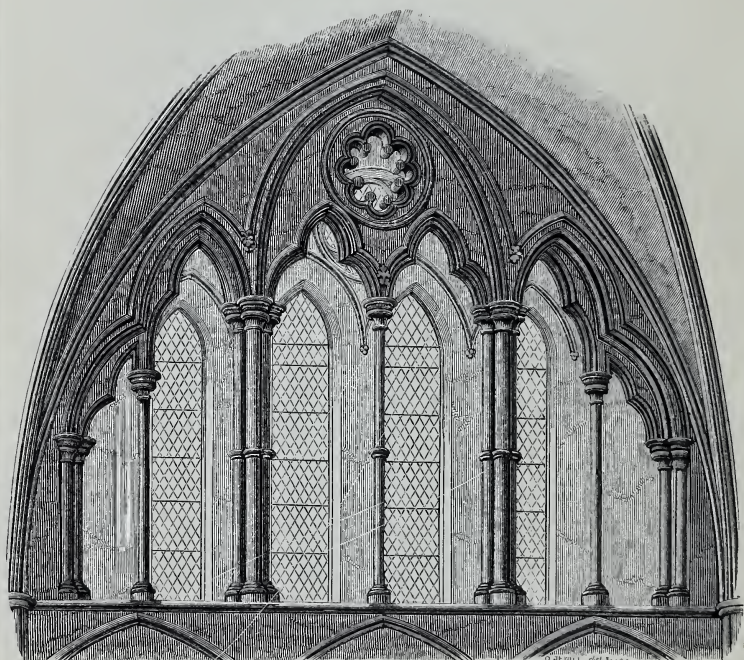
XIX. Beyond, again, is the curious monument of the Boy BISHOP [Plate V.], removed to its present place about the year 1680, when it was found buried under the seating of the choir. It is of Early English character. The boy, or choral bishop, was elected by the boys of the choir on St. Nicholas day (Dec. 6); and until Holy



THE BOY BISHOP.







WINDOW IN THE NORTH TRANSEPT, INTERIOR.

Innocents' day (Dec. 28), he sustained the dignity of bishop, the other choristers representing his prebendaries. A solemn service, with a procession, was performed by the children on the eve of Innocents' day. The custom, which was not confined to Salisbury, was forbidden by Henry VIII., and finally abolished by Elizabeth. In this case the boy bishop must have died during his time of "brief authority." The last tomb on this side—an ancient one—is that of some unknown personage. Against the west wall of the nave, on either side of the entrance, are—north, a monument for Dr. Turburville, an oculist of Salisbury, died 1696; and south, a monument by Rysbrack for Thomas, Lord Wyndham, died 1745.

XX. From the nave we enter the *north transept*, passing under the wide Perpendicular arch, which (as at Canterbury and Wells), was inserted early in the fifteenth century by way of counter-thrust against the weight of the central tower, under which the central piers had already given way to some extent, as will be at once perceived. It is owing to this settlement of the piers that the spire is out of the perpendicular. (See § VII.) The triforium and clerestory of the nave are carried round the transept; the triforium, on the north side, being replaced by two-light windows of very elegant character. The clerestory window above [Plate VI.], with its slender pilasters, and graceful flow of lines, deserves especial notice. Each transept has an eastern aisle divided by clustered piers into three bays. The screens which formerly enclosed the chapel in each of these bays were swept away by Wyatt.

XXI. The *monuments* to be noticed in this transept are three by Flaxman,—the most important to William Benson Earle, the bas-relief on which represents the Good Samaritan. Mr. Earle's charities were extensive. The other two are to Walter and William Long. "There is nothing extraordinary in the design," says Dr. Waagen, "but the workmanship is good, and there is real feeling in the heads." The monument to James Harris, author of "*Hermes*," is by *Bacon*; that to his son, the first Earl of Malmesbury, whose letters and journals form so valuable a contribution to the history of the reign of George III., is by *Chantrey*. The seated figure of Sir Richard Colt Hoare, the historian of Wiltshire, is the work of *Lucas*, a native of Salisbury. Remark also, against the west wall of the transept, a memorial of *John Britton*, the father of modern archæology. It was placed here, in the cathedral of his native county, by the Royal Institute of British Architects, in 1857, the year of Britton's death. Against the north wall is the mutilated effigy of a bishop, probably Bishop BLYTHE, died 1499, (see Part II.); and partly in the eastern aisle is a large tomb with canopy, assigned to Bishop WOODVILLE, died 1484, (Part II.)

XXII. A staircase in the angle of the transept leads upward to the *tower*, which may be ascended by staircases in each of its flanking turrets. The top of the tower is called the "Eight Doors," from the double doors on each side, through which the visitor will obtain magnificent views over the town and surrounding country. The first story of the tower is of Early English date, and originally formed a lantern, open to the





WINDOW IN THE SOUTH TRANSEPT.

nave. It is surrounded by an arcade of slender pilasters. The ascent of the *spire*—which is a formidable undertaking—is made internally by a series of slender ladders as far as a little door about forty feet below the vane; and from that point the adventurous climber has to scale the outside by means of hooks attached to the walls. The interior is filled with a timber frame, consisting of a central piece with arms and braces. This entire frame, the arms of which were made to support floors which served as scaffolds whilst the spire was building, is hung to the capstone of the spire by iron cross bars, and by the iron standard of the vane, which is fixed to the upper part of the central piece. Great additional strength is thus given to the whole shell of the spire, and especially to its summit. The arms and braces are not mortised into the central piece, but are so fitted as to be removed at pleasure, for the sake of easy repair. The whole arrangement is curious and interesting. For a notice of the exterior of the spire, see § VII.

XXIII. The *south transept* is in all respects a counterpart of the north. The windows at the south end of this transept are filled with stained glass; that in the two uppermost lights being Early English. [Plate VII.] “The rest contain modern copies of the Early English patterns, except the centre light of the lowest triplet, which appears to be modern in design. These windows afford one of the many proofs that, however closely the design of ancient glass is copied, the imitation cannot be complete unless the texture of the ancient material is

copied also.”—*C. Winston*. The principal monuments in this transept are, between the south choir-aisle and that of the transept,—the very fine altar-tomb, with effigy, of Bishop MITFORD, died 1407, (see Part II). The panels and arches of the tomb deserve notice; and the effigy itself, of white marble, is unusually solemn and impressive. In the hollow moulding of the canopy are birds bearing scrolls, with the inscription, “Honor Dei et gloria.” In the quatrefoils at the angles are, on the south side, the arms of England and France quarterly; and the cross and martlets of Edward the Confessor; on the north side, the arms of Bishop Mitford himself, and of the See of Salisbury. Against the east wall of the transept-aisle is a small quatrefoil in Caen stone, enclosing a floriated cross, designed by *Pugin*, for Lieut. Wm. Fisher, killed at Moodkee, Dec. 18, 1845; and near the south-east angle, a modern memorial of unusual character, for Bishop FISHER, died 1825, and buried at Windsor. Against the south wall is the monument of EDWARD POORE, died 1780, and his wife; and on the west wall, the monument with bust of Lord Chief Justice Hyde, died 1665. He was Lord Clarendon’s first cousin. A door at the south-west angle of this transept leads into the cloisters and chapter-house, to be afterwards (§§ XXXVI.—XLI.) noticed.

XXIV. Returning to the central tower-arches, (the lierne vault above which is of Perpendicular date,) we enter the choir. The *organ-screen*, under which we pass, is formed of fragments from the Hungerford and Beaufort chapels, destroyed by Wyatt. The *organ it-*

self, built by Green, of Isleworth, was the gift of George III. in the character of a "Berkshire gentleman," as the inscription on its west front testifies. Until 1836, Berkshire formed part of the diocese of Salisbury.

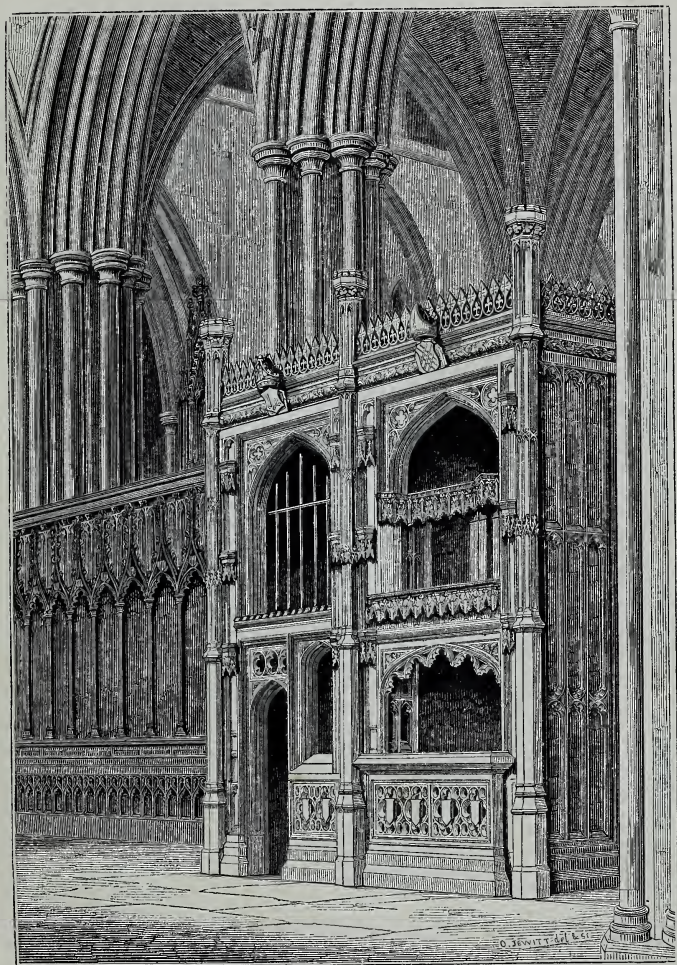
XXV. On passing into the *choir* the "coldness and leanness" which have been complained of as detracting from the effect of this cathedral become more apparent than in the nave; mainly owing, however, to the widespread destruction wrought by Wyatt in this part of the edifice. He removed the reredos behind the high altar, and the screen at the entrance of the Lady-chapel; thus throwing open the low eastern aisle and the Lady-chapel itself to the choir. The altar was placed at the eastern end of the Lady-chapel, from which monuments and chantries were ruthlessly swept away. The effect thus produced is decidedly not good; and although a very high reredos entirely shutting out the eastern end of a cathedral is always a dis-sight, the present condition of Salisbury is a sufficient proof that such a screen cannot be entirely dispensed with. The staining of the woodwork, and the rich colouring of the glass recently placed in the Lady-chapel, have materially improved the appearance of the choir since the time of Wyatt.

The architecture of the choir,—piers, triforium, and clerestory,—differs in no respect from that of the nave. Above the three arches at the eastern end, the triforium, instead of its ordinary grouping, is formed by five small arches with cinquefoil headings. Above is a triplet window, with a blind panelling on either side. The

glass in this window, the subject of which is the elevation of the brazen serpent, was the gift of the Earl of Radnor in 1781. It was executed by Pearson, after a design by Mortimer; and although the depth and solemnity of a true Early English design would no doubt suit the position better, this window is not without merit. "There are no overpowering masses of heavy shadow, and the more positive colours are carried to the extreme verge of the picture. The colouring is lively, and the picture has a certain degree of brilliancy."—*C. W.*

The *stalls* and *bishop's throne*, dated originally from the episcopate of Bishop HUME (1766—1782), but were remodelled and canopies added by Wyatt. They have been stained of a dark oak colour, and the name of the prebend to which each stall is appropriated is placed at the back.

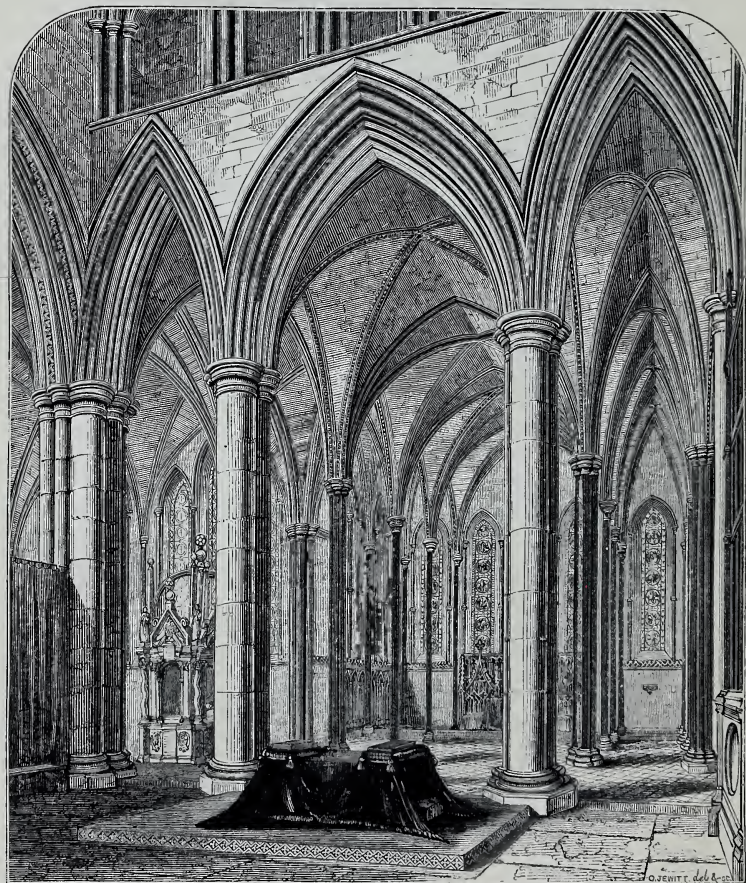
XXVI. Opposite each other, in the second bay of the choir counting from the east, are the chapels of Bishop Audley, and of Walter Lord Hungerford, the latter removed from the nave by the Earl of Radnor, as representative of the Hungerford family, in 1778. Bishop AUDLEY's chantry (died 1524: see Part II.), [Plate VIII.], is one of the few monuments occupying their original places in the cathedral. It is a very fine example of late Perpendicular; and may be compared, though far less rich in all its details, with the almost contemporary monument of Bishop Fox at Winchester. The numerous figures which filled the niches have long been removed. The arms and initials of the founder



CHANTRY OF BISHOP AUDLEY.







THE LADY-CHAPEL.

appear on the shields projecting from the cornice, and supporting the episcopal mitre. The interior, which retains much bright colouring, has a rich fan-vault. The *Hungerford Chapel* (circa 1429) opposite, interesting as an example of early ironwork, has suffered more serious degradation, in spite of its restoration and blazoned shields. It has been converted into a pew for the Radnor family, for which purpose it was removed from its proper situation in the nave. The upper part is entirely of iron, with the projections gilt. The arms on the different compartments of the base are those of the founder and his two wives. On the ceiling within are a series of bearings, illustrating the descent of Lord Radnor from the Hungerfords. Iron chapels, such as the present, are rare, especially of so early a date. The finest and most elaborate example is the chantry of Edward IV. (died 1483), in St. George's Chapel, Windsor.

XXVII. From the choir we pass into the low *eastern aisle* behind it, now open both to the choir and the Lady-chapel. The aisle itself is narrower and of less importance than the "procession paths" of either Winchester or Exeter; but the slender clustered shafts which separate it from the Lady-chapel invest this part of the cathedral with unusual grace and beauty. The height of each shaft is thirty feet, and the diameter little more than ten inches. The *Lady-chapel* [Plate IX.] is divided by similar clusters and by single shafts, into a central and two side-aisles. The slender, and almost reed-like columns assist in carrying the vault.

At the east end is a triple lancet, with an additional light on either side; the intervening space being occupied by an exterior buttress. All five lights have recently been filled with stained glass in commemoration of the late Dean Lear. The subjects represented are the principal events in the life of our Saviour. This glass has replaced an indifferent painted window, displaying the Resurrection, from a design by Sir Joshua Reynolds. The *altar-piece*, below the window, is a curious composition. The three central niches formed the original altar-piece of the Beauchamp Chapel (date 1481), whilst those on either side were constructed from the entrances to that and to the Hungerford Chapel (date 1470), both of which were destroyed by Wyatt<sup>d</sup>. Both were rich and highly decorated, as their remains fully prove. The canopies of the niches under the side-windows of the Lady-chapel were formed by a cornice from the Beauchamp chantry. In this chapel, after his canonization in 1456, stood the magnificent shrine of St. Osmond, whose tomb in the nave has already been noticed.

On the north side of the altar, but without any memorial or inscription, are interred six Earls and four Countesses of Pembroke, the first laid here having been Earl Henry, died 1601; his countess (died 1621),

“The glory of all verse,  
Sidney’s sister, Pembroke’s mother,”

also lies here, unrecorded like the rest. Her epitaph is written on pages more enduring than brass or marble,

<sup>d</sup> Engravings of both these chapels will be found in Gough’s “Sepulchral Monuments.”

in the "Arcadia," and in Ben Jonson's verses. Her son, Earl William, died 1630, whose character, as drawn by Clarendon in the first volume of his history, has all the life-like vigour of a portrait by Vandyke; and Earl Philip, died 1669—the unworthy original of the wonderful picture at Wilton—also repose here.

XXVIII. At the east end of the *north choir-aisle* is the monument of Sir Thomas Gorges, of Longford Castle, and of his widow, Helena Snachenberg, a fine example of "the very worst taste of design." Four twisted pillars support the entablature with its ornaments,—obelisks, globes, spheres, and the cardinal virtues. The effigies of the knight and his lady lie beneath this "heavy load." The latter accompanied the Princess Cecilia of Sweden to England, where she became one of Queen Elizabeth's maids of honour, and married, first the Marquis of Northampton, and afterwards Sir Thomas Gorges. The monument was erected in the year of her death by her son, Edward Lord Gorges, Baron of Dundalk. Under an arch in the north wall of this aisle is a tomb with a cross fleury in relief, assigned to Bishop ROGER DE MORTIVAL, died 1227. The stone slab on which it is set is said to have covered the remains of Bishop LONGESPEE, died 1396, son of the second Earl William Longespée. In the same aisle, at the back of the choir, in the bay below the Audley Chapel, is the tomb assigned—but questionably—to Bishop BINGHAM, died 1246. The existing structure seems of later date. The crockets of the arch are enriched with figures of angels; and from the centre rises a lofty pinnacle in

three stories. The slab was inlaid with a brass, which has disappeared. This was apparently a cross fleury with a demi-figure; and if really of the age of Bishop Bingham, it is one of the earliest instances of the use of brass plate in England.

XXIX. In the *north-east transept*, now called the Morning Chapel, the chief objects of interest are the monument of Bishop Poore and the brass of Bishop Wyvil. Small secondary transepts, such as these at Salisbury, occur also at Canterbury and at Lincoln; and on the continent, the great conventual church of Cluny (now destroyed) afforded a fine example of the same arrangement. The ground-plan of the entire church was thus made to resemble a double or archiepiscopal cross.

The effigy said to be that of Bishop Poore was removed by Wyatt from its original position on the north side of the high altar. The bishop himself, the founder of the existing cathedral, was translated to Durham in the year 1228, where, according to authentic records, his body was conveyed after his death at Farrent in Dorsetshire in 1237. There seems to be no sufficient reason for believing that he was interred in his former cathedral of Salisbury, but he may possibly have had a monument erected there as the founder and especial benefactor of the new church. The effigy, which is in many respects a striking one, may very well be of his period, and the turrets at the head of the canopy perhaps refer to his church building. Over the centre of the arch is an angel supporting the circle and crescent





BRASS OF BISHOP WYVILL.

of the sun and moon. The leafed heading of the bishop's crozier is unusually graceful.

Immediately within the entrance to the transept is the very curious brass (removed from the nave) of Bishop WYVIL (died 1375: see Part II.) [Plate X.] This bishop recovered for the see Sherborne Castle, which King Stephen had seized from the warlike hands of Bishop Roger. It had been granted by Edward III. to William Montacute, Earl of Salisbury, against whom the bishop brought a writ of right. The disputants agreed to abide by the trial by battle, and both produced their champions in the lists. They were preparing to engage, when a message from the king ordered the question to be referred to another day, and in the meantime matters were compromised, the earl ceding the castle to the bishop and his successors on payment of 2,500 marks. The brass represents the contested castle, with keep and portcullis. At the door of the first ward appears the bishop with mitre and crozier, bestowing the episcopal benediction on his champion, who stands at the gate of the outer ward in a close-fitting 'jack,' with a battle-axe or 'uncinus,' the weapon appropriated to judicial combat, in his right hand and a shield in his left. The rabbits and hares before the castle gate refer to the chase of Bishop's Bere within Windsor Forest, a grant or restitution of which was also procured by Bishop Wyvil.

The gravestone of Bishop JEWEL (died 1571: see Part II.), from which a small brass has been removed, and that of Bishop GHEAST (died 1576), still retaining

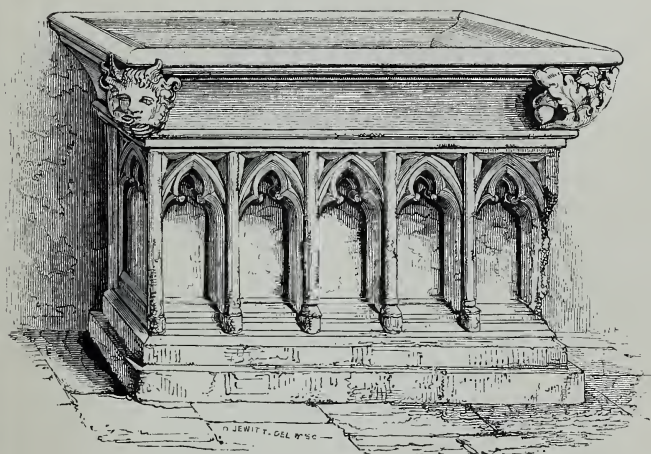
his effigy, lie near the great brass of Bishop Wyvil. Both were removed from the choir.

A *lavatory* [Plate XI.] of early Perpendicular character, which formerly stood near the vestry, and is now placed in this transept, should also be remarked.

XXX. Returning through the eastern aisle we enter the *south choir-aisle*, at the east end of which is the stately though tasteless monument (partly blocking the windows) of the unfortunate Edward Earl of Hertford (died 1621), and of his still more unfortunate countess, the Lady Catherine Grey, who died in 1563, nearly sixty years before him. John Duke of Somerset (the 'proud' duke) and his wife, the famous heiress of the Percys, are also interred here; and the monument, which is gilt and painted, was restored by the late Duke of Northumberland. The Earl of Hertford, it need hardly be said, was long imprisoned by Elizabeth for his private marriage with the sister of Lady Jane Grey, who had certain claims to the royal succession. His wife, after her release from the Tower, was separated from her husband, and died in the following year. "It is worth while to read the epitaph on his (Lord Hertford's) monument, an affecting testimony to the purity and faithfulness of an attachment rendered still more sacred by misfortune and time. Quo desiderio veteres revocavit amores<sup>e</sup>."

In the south-east angle of this aisle is the altar-tomb (formerly assigned to Bishop Wickhampton) of WILLIAM WILTON, Chancellor of Sarum, 1506—1523. The shields

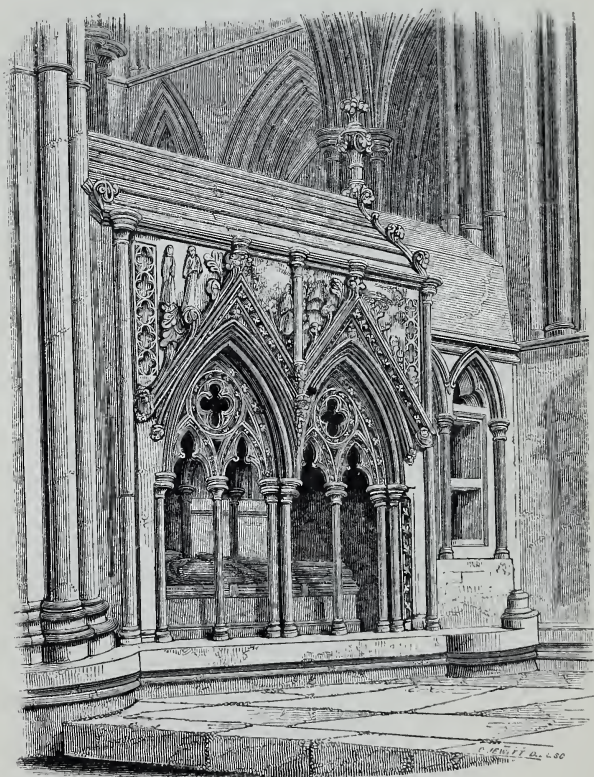
<sup>e</sup> Hallam, Const. Hist. Eng., chap. iii.



LAVATORY.

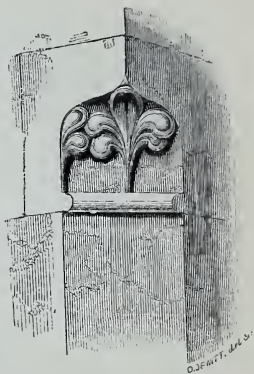




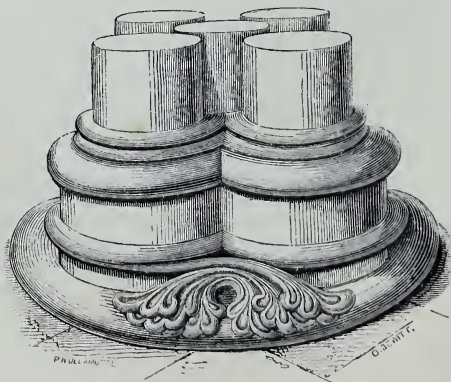


TOMB OF BISHOP BRIDPORT.





FINIAL, BISHOP BRIDPORT'S TOMB. CHAMFER OF BUTTRESS.



BASE.

on the cornice bear the device of Henry VIII. (a rose) and that of Catherine of Arragon (a pomegranate); the arms of Bishop Audley, Wilton's patron; and of Abingdon Abbey, to which he may have been formerly attached. Other shields display his rebus, the letters W.I.L. on a label, and a *ton* or barrel. Immediately below the Hungerford chantry is a tomb from which the brass has been removed, ascribed, but most improbably, to Bishop WILLIAM OF YORK (died 1267). The canopy is certainly of much later date. Adjoining, and near the choir door, is a memorial for Dean CLARKE (died 1757), the friend of Newton.

XXXI. The monument opposite William of York's, between the choir-aisle and the eastern aisle of the transept, is one of the most important and interesting in the cathedral. It is that of Bishop GILES DE BRIDPORT (died 1262), during whose episcopate the cathedral was completed and dedicated. [Plate XII.] All the details of this remarkable monument deserve the most careful examination. The effigy, at the head of which are small figures of censing angels, lies beneath a canopy, supported, north and south, by two open arches with quatrefoils in the heads. Each arch is subdivided by a central pilaster, and springs from clustered shafts, detached. A triangular hood-moulding, with crockets and finials of leafage, projects above each arch; and between and beyond the arches pilasters rise to the top of the canopy, supporting finials of very excellent design. [Plate XIII.] The whole character of the tomb is most graceful, but an especial interest is given to it

by the reliefs with which the spandrils of the arches are filled, and by the small sculptured figures on various parts of the monument. "They are indeed remarkable productions for the time of their execution, and in many respects are well worthy the study and imitation of artists of our own day."—*R. Westmacott*. The subjects in the spandrils, beginning on the *south side*, have been thus interpreted. The first, a female figure with an infant and attendants, represents the birth of the future bishop: in the three next spandrils are his confirmation (?),—either his own education or his instruction of others,—and, possibly, his first preferment. The shield, hung from a tree in this compartment, bears Az., a cross, or, between 4 bezants, no doubt his own arms. On the *north side* of the monument are—the bishop doing homage for his see—a procession with a cross-bearer, perhaps referring to the dedication of the cathedral,—the bishop's death, and the presentation of his soul for judgment. Little or nothing is known of the life of Bishop Bridport. (See Part II.) It may be added that the sculptures both here and in the chapter-house must have been executed by artists who were contemporary with Niccola Pisano (born circ. 1200, died 1276.)

XXXII. The *south-east transept* contains memorial-windows of stained glass for the officers and men of the 62nd or Wiltshire Regiment, who fell during the campaign of the Sulej, 1845, 46, and for those of the same regiment who fell in the Crimea. Both windows were the gift of surviving comrades. Here is also a tablet for BOWLES the poet, (a canon of Salisbury,) who died

in 1850; and two small ones, erected by him for Hooker and Chillingworth, both prebendaries of this cathedral. Remark also the monuments of Bishop BURGESS (died 1837), and of Bishop SETH WARD (died 1689: see Part II.) On the floor is the gravestone of Dean Young, father of the poet.

XXXIII. The *muniment room*, which is entered from this transept, is a dimly-lighted octagon, the oaken roof of which is supported by a central column of wood. In the chests and presses contained in this room are deposited the various charters and other documents connected with the cathedral and its property.

XXXIV. In the *south choir-aisle*, which we now re-enter, are the monuments of Bishop DAVENANT (died 1641: see Part II.); of Bishop SALCOT, or CAPON, (died 1557: see Part II.); and of SIR RICHARD MOMPESSON and his wife (died 1627). This last is a good example of the time. The grapes and vine-leaves which cluster about the black marble pillars are coloured green and gold.

XXXV. We may now return to the south-west transept and pass into the cloisters, above one walk of which is the *library*, a long room, built by Bishop Jewel, 1559—1571. The number of printed books is about 5,000, and 130 manuscript volumes are also preserved here, many of which are of considerable importance. The earliest is the Gregorian Liturgy, with an A. S. version. The pen-drawings of the capital letters are remarkable. An early copy of Geoffrey of Monmouth, and a copy of Magna Charta, supposed to be the tran-

script committed to the care of William Longespée, Earl of Salisbury, as one of the original witnesses, should also be mentioned.

XXXVI. The *cloisters* themselves, [Plate XIV.,] which are of later date, and exhibit a more developed style than the rest of the cathedral, are among the finest examples in England; and nothing can be more beautiful than the contrast of their long grey arcades and graceful windows with the green sward of the cloister-garth, or 'Paradise,' the 'layers of shade' of the dusky cedars in its centre, and the patch of bright blue sky above. The length of each side is 181 feet. The arrangement of the windows, with their large six-foiled openings above, and the double arches below, again subdivided by a slender pilaster, is very striking. They should be compared with the triforium of the cathedral. Remark also the gradation of the clustered shafts, originally of Purbeck marble, between and in the centre of each window. The upper part, above the mullions, was originally glazed, and fragments of the stained glass still remain. [Plate XV.] A blind arcade fills the opposite side, between each bay of the vaulting, which, like that within the cathedral, has no ridge-ribs. The clustered columns at the angles of the cloister have enriched capitals, the rest are simply moulded. The building of the cloisters must have immediately followed that of the cathedral, since the chapter-house, which opens from them, and is perhaps of slightly later character, dates early in the reign of Edward I., many of whose pennies, during the recent restoration, were found in



CLOISTERS, EXTERIOR.



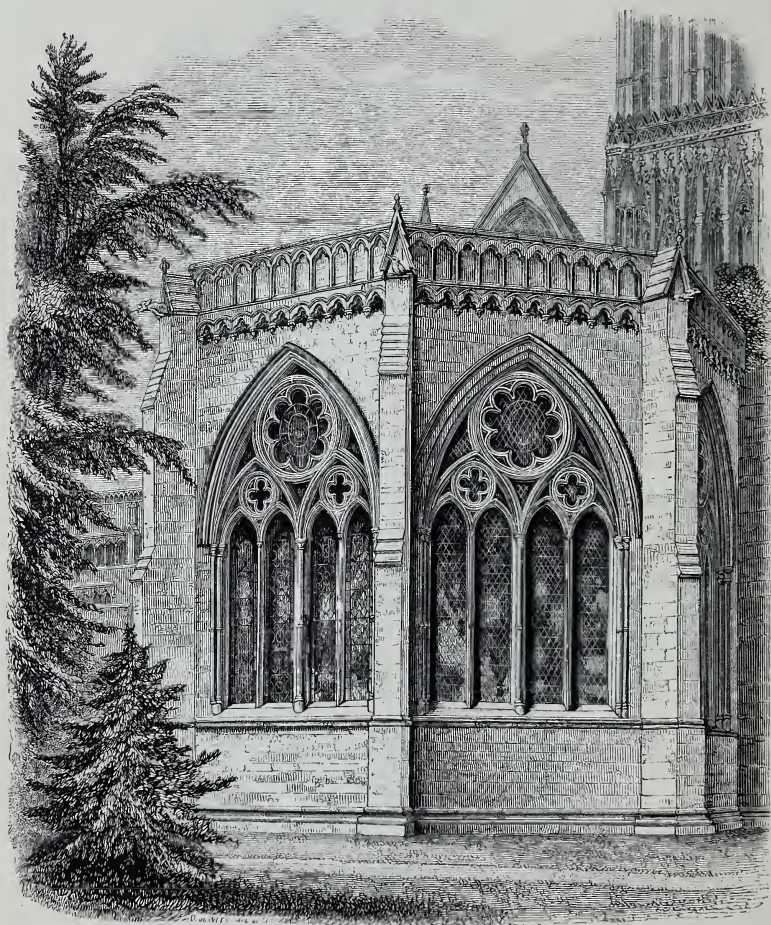


J. F. WITT. del. 1851.

THE CLOISTERS.

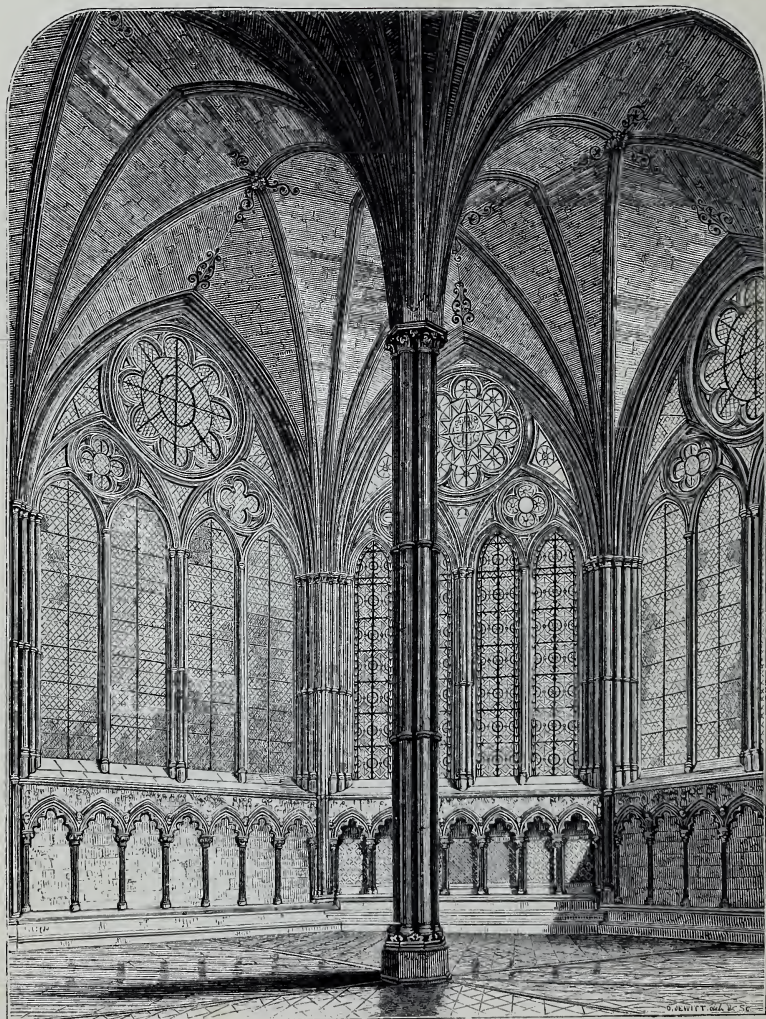






CHAPTER-HOUSE, FROM THE BISHOP'S GARDEN.





THE CHAPTER-HOUSE.

those parts of the foundations which required underpinning. The cloisters were restored by Bishop Denison, who died in 1854, and is buried, with his first wife, in the central enclosure. The original Purbeck shafts were then replaced by common stone, "to the no small detriment of the general effect."

XXXVII. In the centre of the eastern walk of the cloisters is the entrance to the *chapter-house* [Plate XVI.], dating, as has already been said, early in the reign of Edward I. It is "a noble octagonal building, having an internal diameter of about fifty-eight feet. Each side is occupied by a large window of four lights, with an arcade of seven bays below it; the vaulting-ribs fall upon a central pillar, and their filling-in is composed of the same light concrete found throughout the cathedral. Whether there was or was not anciently a high-pointed roof remains a disputed point. All we know is, that the present roof is modern, and that the poinçon has evidently formed part of an older roof contemporary with the building. The great defect of the structure is its want of boldness; externally the buttresses do not project far enough, and internally the small columns at the angles look flat, and resemble reeds. Altogether, the impression is left on the spectator that the architect, whoever he might have been, was by no means up to the mark of the designers of Westminster, Canterbury, or Wells." — *W. Burges*. [Plate XVII.] A plinth of stone, supporting forty-two niches for as many prebendaries, runs round below the windows; and at the east end is a raised seat,

divided into seven compartments, for the bishop and his principal dignitaries. The arcade, on this side alone, has double shafts. The restoration of the entire building, which had fallen dangerously out of repair, was commenced soon after the death, and as a memorial of, Bishop Denison, under the superintendence of Mr. Clutton, the cathedral architect; and after the works had been partly completed, the chapter-house was re-opened with a solemn service in July, 1856. Something still (1860) remains to be done, but what has been already finished is sufficient to render the restoration one of the most interesting and successful that has been recently accomplished. The Purbeck shafts, including the central column, have been cleaned and polished; the floor has been laid with Minton's encaustic tiles, with which the walls of the arcade have also been inlaid and diapered; the colouring and gilding of the roof has been restored; the windows have been newly glazed; and, most important of all, the sculptures, which had been much mutilated—it is said by the puritanical commissioners, who held their sittings in the chapter-house during the civil war—have been carefully restored, and are in progress toward their final appearance in all the glories of polychrome.

XXXVIII. These *sculptures* fill the voussoirs of the arch in the vestibule, and the spandrels of the arcade below the windows in the chapter-house itself, and are among the most interesting remains of early Gothic art which exist either in England or on the Continent. The doorway forming the entrance to the chapter-house

from the cloister is of great beauty. The niche in the centre of the arch is at present empty, and it is impossible to determine the subject of the sculpture with which it was filled. (A coronation of the Virgin, as 'Mater justitiæ, misericordiæ, caritatis,' and other virtues, has been suggested). In the voussours are fourteen small niches, containing figures of the different virtues trampling on the vices. This subject, partly owing to the popularity of the Psychomachia of Prudentius, was an especial favourite throughout the middle ages, and almost every large church had its pictured or sculptured virtues and vices. "Canterbury has them incised on the stone historiated pavement round the shrine of Becket; Chartres has them sculptured on the west portal of the north transept, but without the vices."—*W. Burges*. These at Salisbury are not very readily interpreted. Of those on the *right* hand the figures in the third niche, counting from the top, seem to be Concordia trampling on Discordia; in the sixth, Temperantia pours liquor down the throat of Ebrietas; and in the seventh, Fortitude tramples on Formido, who cuts her own throat. On the *left* hand are,—in the first niche, Fides trampling on Infidelitas; in the second, a Virtue covers a Vice with her cloak. The Vice embraces her knees with one hand, and stabs her with a sword held in the other. "This incident is taken from Prudentius. Discord by stealth wounds Concord; she is taken and killed by Faith, which latter incident may be represented in the next compartment."—*W. Burges*. The well-known line of

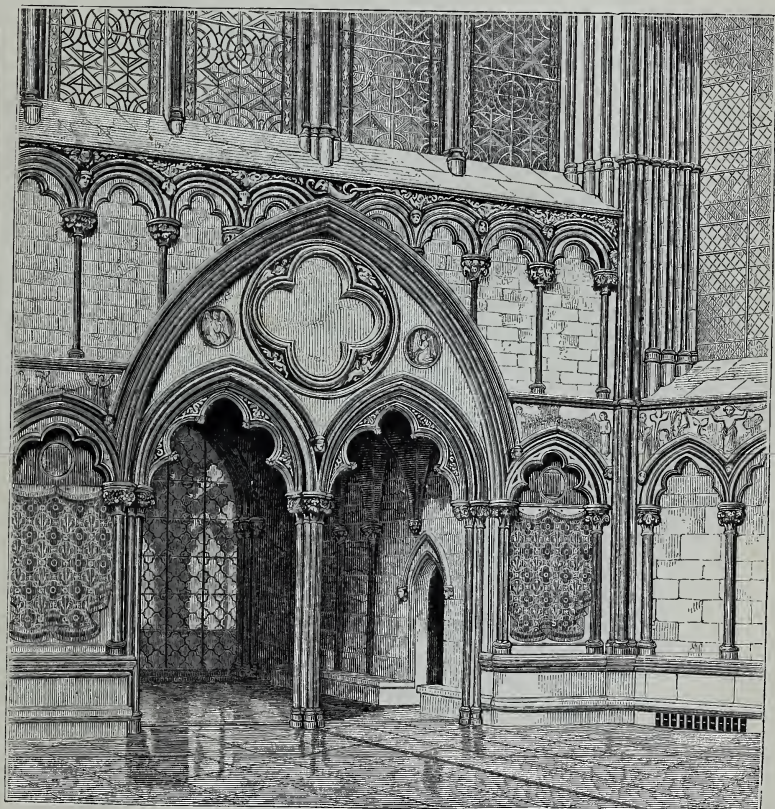
Chaucer, suggested perhaps by a similar sculpture, is at once recalled—

“The smiler with the knife beneath his cloak.”

In the fourth niche Veritas pulls out Mendacia's tongue ; in the fifth Pudicitia scourges Libido ; and in the sixth Largitas pours coin into the throat of Avaritia. The visitor should not pass hastily by these sculptures. “They are of the very highest class of art, and infinitely superior to any of the work in the chapter-house : the only defect is in the size of the heads. Probably this was intentional on the part of the artist. The intense life and movement of the figures are deserving of special study.”—*W. Burges*.

XXXIX. Passing to the sculptures within the chapter-house, we are struck by the rich display of polychromy in those divisions which have been already completed under the able direction of Mr. Hudson. The original colouring, so far as it could be ascertained, has been reproduced. The greatest amount of colour is in the arcade : “from this it is carried up to the groining by means of (1) the coloured parts of the grisaille glass ; (2) the Purbeck shafts of the mullions and jambs ; and (3) a red fillet on the principal mouldings.” A very interesting pamphlet describing the condition of the sculptures and their colouring before the restoration was commenced, has been published by Mr. Burges, (*Masters*, 1859). We have been greatly indebted to it for the following description.

XL. [Plate XVIII.] The key to the whole scheme of the iconography, according to Mr. Burges, is “the



O. JEWITT. del. &amp; sc.

CHAPTER-HOUSE, ENTRANCE ARCH.



quatrefoil in the tympanum of the inside face of the entrance arch. From the fact of the evangelistic emblems occupying the angles of this panel, we may well infer that it was adorned with a seated figure of our Lord. . . . Around, and starting from the quatrefoil as a centre, run first a series of heads, representing the various conditions of life at the time the edifice was constructed. Thus we see the shaven monk, the in and out-door costume of the fine lady, the nun, the merchant, the sailor, the countryman, and many others. Then, above these, and filling in the spandrils of the arcade running below the windows, is the history of man, from the creation to the delivery of the ten commandments on Mount Sinai. It will thus be perceived that the series begins and ends with the ministrations of our Lord." The windows, in their original condition, seem to have continued the "poem." At all events, each of the quatrefoils contained an angel, bearing one of the objects used in the celebration of the Eucharist. (Ten of these remain scattered in the west windows of the nave. See § XI.)

The whole of the sculptures, it must be remembered, were in a shattered and mutilated condition before the late restoration; in carrying out which, great assistance was derived from the superb MS. commonly known as "Queen Mary's Psalter," (Cottonian MSS. 2 B. VII.) This MS. is English, and not many years later in date than the Salisbury sculptures. Some remarkable variations from the Biblical narrative, especially in the history of Joseph, occur in both, and will be afterwards noticed.

XLI. The subjects in the arcades are as follows:—

*West arcade* (left of doorway.)

1. God creates the light.
2. Creation of the firmament.

*North-west arcade.*

1. Creation of the trees.
2. Creation of sun and moon.
3. Creation of fishes and birds.
4. Creation of beasts, and of Adam and Eve.
5. God rests on the seventh day. He is blessing the earth.
6. God shews Adam the tree of good and evil.
7. Adam and Eve eating of the fruit of the tree.
8. Adam and Eve hide themselves.

*North arcade.*

1. The Expulsion. Remark the door of paradise—yellow, with black foliated hinges.
2. Adam working with a spade. Eve suckling Cain.
3. Sacrifice of Cain and Abel.
4. Murder of Abel.
5. God sentences Cain. Abel's blood crying from the earth is represented by Abel buried in it up to his arm-pits, praying.
6. God commands Noah to build the ark. He is at work with an auger. The ark has the figure-head of a dog.
7. Noah enters the ark at one end: at the other he receives the dove with the olive-branch. The raven is seen feeding on the dead bodies.
8. Noah prunes his vineyard; the vines are trained on a trellis in the Italian fashion.

*North-east arcade.*

1. The drunkenness of Noah.
2. The building of the tower of Babel. An inclined plane with pieces across is used instead of a ladder.

3. Abraham implores the three angels to stay with him. He is on one knee, and the angels are in albs with the amice.
4. Abraham waits on the angels at table. One of them has his hand on a fish.
5. Destruction of Sodom and Gomorrah.
6. Lot's departure. His wife is turned into a pillar of salt.
7. Abraham leading the ass, with Isaac on its back.
8. Abraham, about to slay his son, is stayed by the angel.

*East arcade.*

1. Blessing of Jacob. Rebecca listening at the door.
2. Blessing of Esau.
3. Rebecca sends Jacob to Padan Aram.
4. Jacob takes the top off the well to give water to Rachel's cattle. One beast is a camel.
5. Rachel brings Jacob to her father.
6. Jacob talks with the angel. Two others are near.
7. The angel touches Jacob on the thigh with a stick.
8. Meeting of Esau and Jacob. Leah and Rachel behind with the sheep.

*South-east arcade.*

1. Joseph's dream.
2. Joseph tells his dream to his father, mother, and brothers.
3. (1) Joseph seized by one of his brothers. (2) He is put into the well. (3) A kid has its throat cut over Joseph's garment.
4. (1) Joseph is sold to the seneschal of the King of Egypt. (This variation from the biblical narrative, where he is sold to the Ishmaelites, occurs also in the MS. 2 B. VII.) (2) The seneschal on horseback with Joseph behind him.
5. The brothers bring back the coat.
6. The seneschal presents Joseph to Pharaoh, who gives a stick into his hand.

7. Temptation of Joseph by Pharaoh's queen, not, as in the Bible, by Potiphar's wife. Both this and the former scene occur also in the MS.
8. Joseph accused.

*South arcade :—*

1. Joseph is put in prison.
2. (1) The baker is hung. (2) The butler offers the cup to Pharaoh.
3. Pharaoh's dream.
4. Pharaoh consults a magician (?)
5. (1) Joseph delivered from prison; (2) kneels before Pharaoh.
6. Joseph seated, presiding over the threshing of the corn. A man throws straw into the Nile. In the MS. Joseph communicates the intelligence that there is corn in Egypt by throwing straw into the river, which thus reaches his father, 'com il est en soun chastel.'
7. (1) Arrival of the brothers. (2) One of them on his knees before Pharaoh.
8. (1) Presentation of Benjamin to Joseph. (2) The cup is put into his sack.

*South-west arcade :—*

1. The cup found in Benjamin's sack.
2. (1) The brethren on their knees before Joseph. (2) Joseph falls on Benjamin's neck.
3. Jacob and his family going into Egypt. They are on foot.
4. The brethren imploring Joseph not to take vengeance on them after Jacob's death.
5. The subject very doubtful. It possibly represents Joseph embracing his family and assuring them of his protection.
6. Moses and the burning bush.
7. Passage of the Red Sea.



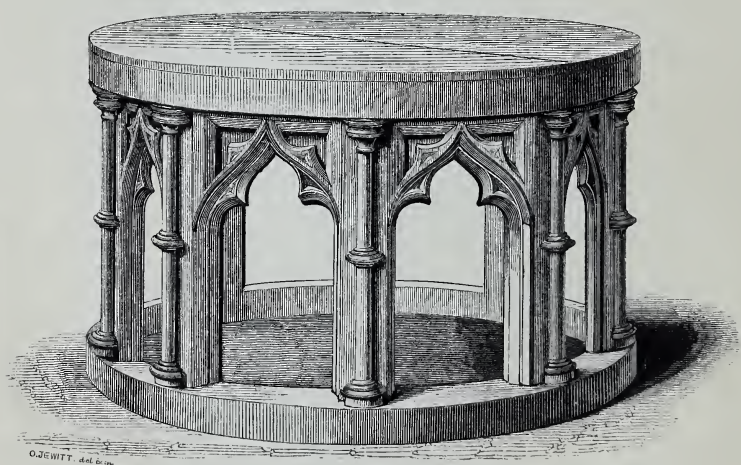


TABLE IN THE CHAPTER-HOUSE.

(Before its restoration.)

8. Destruction of Pharaoh and his host. Armed figures with shields (one of which is kite-shaped) and banners in a carriage.

*West arcade* (right of doorway):—

1. Moses strikes the rock.
2. God gives the Law to Moses.

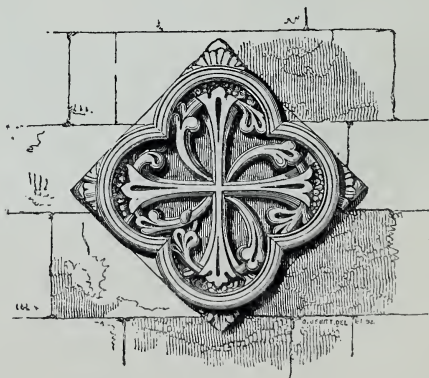
The variations in the history of Joseph found here and in the Cottonian MS. may have originated, as Mr. Burges suggests, with "some contemporary author who made the story into a sort of romance, adapting and altering the incidents to the manners of his time. We should also remember that Froissart is more than suspected of embellishing his history in a similar manner."

XLII. The *bosses* of the roof are composed of foliage and chimerical animals, except that to the north of the west doorway, which is divided into three groups of figures, relating probably to some guild or trade who contributed to the building. They are armourers, musicians, and apothecaries. Between the bases of the small columns of the central pillar is some sculpture which seems to relate either to the romance of Reynard the Fox or to some of Æsop's fables. The original cap and base (from which these sculptures have been copied) are preserved in the cloisters. An ancient table, which stands in the chapter-house, and is apparently of the early Decorated period, should be noticed. It has been carefully restored. [Plate XIX.]

XLIII. A door from the cloisters opens into the

grounds of the episcopal *palace*, the most interesting part of which is the hall, dating from 1460, and hung with portraits of the bishops since the Restoration, chiefly copies. Those of Hyde, Burnet, Sherlock, Barrington, and Douglas, are originals. A good view of the chapter-house is obtained from the garden; and a very fine one of the cathedral itself, from a seat nearly opposite the gateway of the palace. The wonderful height of the tower and spire here shews to the greatest advantage.

The porch which formed the entrance to the north transept, whence it was removed by Wyatt, is preserved in the grounds of *the College*, the residence of W. J. H. C. Wyndham, Esq., north-east of the city.



# SALISBURY CATHEDRAL.

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## PART II.

### *History of the See, with short Notices of the principal Bishops.*

**A**BOUT the year 705, after the kingdom of the West Saxons had been so far extended as to embrace, under a control more or less direct, the whole of the western counties, with the exception perhaps of Cornwall, a second bishopric, in addition to the original see of Winchester, was established by King Ina, at Sherborne, in Dorsetshire. The new diocese seems to have comprised Wiltshire, Dorsetshire, Somersetshire, and Devonshire, all of which had been hitherto under the ecclesiastical rule of Winchester. As the western counties became more settled and more populous, the diocese of Sherborne was sub-divided in its turn. In the early part of the tenth century (about the year 905) bishoprics were established at Wells for Somersetshire, and at Crediton for Devonshire; and a few years later (about 920) the Wiltsætas (men of Wiltshire) were provided with a bishop of their own, the place of whose see was Ramsbury<sup>a</sup>. This latter diocese, under Bishop Her-

<sup>a</sup> Ramsbury is on the border of Wiltshire, near Marlborough. The see is sometimes called "Corvinensis" and "Sunnungnensis," both names referring to places within the diocese which have not been identified with certainty. "Wiltunensis," the title by which the bishopric was most generally known, refers to the district (Wiltshire), and not, as has sometimes been asserted, to the village of Wilton near Salisbury.

man, (about 1060,) was reunited to that of Sherborne; and the episcopal seat for both was transferred by the same bishop, in 1076, to the strongly fortified town (or rather castle) of Old Sarum. Thence, in the year 1220, it was removed by Bishop Richard Poore to the present city of Salisbury; which, then in the course of foundation, increased rapidly about the new cathedral and its attendant buildings.

The first and most distinguished Bishop of SHERBORNE was (A.D. 705—709) ST. ALDHELM, “among the first, if not actually the first, of the learned men of Europe<sup>b</sup>,” who may be considered as representing the southern school of Saxon learning as completely as Bede, who was for some years his contemporary<sup>c</sup>, is the representative of that of the north. Aldhelm was nearly connected with the royal house of Wessex, though in what degree is uncertain. He is said to have been born at Malmesbury in Wiltshire, where at all events he received his earlier education under Maildolph<sup>d</sup>, an Irish monk who had established himself there, “nemoris amcenitate captus,” allured by the deep woodlands which spread far and wide about the half ruined British Castellum, then in the hands of the Saxons. Maildolph had collected a body of scholars about him, of whom Aldhelm was one. Greek and Latin he afterwards learned at Canterbury, in the school established there by Archbishop Theodore of Tarsus; and before embracing the monastic life at Malmesbury he seems to have visited the principal schools of France and of Italy. That of his old master, Maildolph, had apparently grown into a house of regular Benedictines; and on the death of its founder (about 675), Aldhelm, whose reputation for learning had spread far beyond the limits of his native country, was placed at its head by Lothaire, Bishop of Winchester. As Abbot of Malmes-

<sup>b</sup> Dr. Guest.

<sup>c</sup> Bede was twenty-seven years of age when Aldhelm died

<sup>d</sup> ‘Malmesbury’ is a contraction of ‘Maildolph’s bury.’

bury, Aldhelm contributed not a little toward the extension and establishment of Christianity throughout the western counties. Religious houses were founded by him at Frome and at Bradford; and it is said to have been at his instigation that Ina re-established the old British monastery at Glastonbury. The story of his singing on the bridge at Malmesbury in the character of a minstrel, and of his intermingling sacred subjects with profane, so as to attract and fix the attention of the ruder peasantry, need here only be alluded to<sup>e</sup>. In 705, on the division of the original bishopric of Winchester, Aldhelm was appointed to the new diocese of Sherborne by King Ina. Four years afterwards, (May 25, 709,) he died in the wooden church of Douling (into which, feeling his end approaching, he had ordered himself to be carried), on the south side of the Mendip Hills. His body was conveyed to Malmesbury, where many relics, including his psalter, his cope, and his bell, were preserved until the Reformation. Aldhelm was regarded as one of the patron saints of the royal house of Wessex, especially by Athelstan, who greatly enriched the Abbey of Malmesbury, in the church of which he was afterwards buried. The life of Aldhelm, compiled from earlier sources by William of Malmesbury, forms the fifth book of his *Gesta Pontificum Angliæ*. Aldhelm is said, and possibly with truth, to have been the first native Anglo-Saxon who wrote in Latin both in prose and verse. “Vir undequaque doctissimus,” says Bede; “nam et sermone nitidus, et scripturarum tam liberalium quam ecclesiasticarum eruditione mirandus<sup>f</sup>.” His extant works were edited in one 8vo. vol. by Dr. Giles, Oxford, 1844.

[A.D. 709—817.] Of the next five bishops of Sherborne little is recorded. It may be remarked, however, that their names are those of native Saxons; a proof that the nationality of

<sup>e</sup> See it at length in Milman, *Lat. Christianity*, ii. p. 96, from William of Malmesbury.

<sup>f</sup> *Hist. Eccles.*, lib. v. c. 18.

the English Church, in Wessex at all events, was already strongly developed.

[A.D. 817—867.] The seventh, Bishop EALHSTAN, was probably, like Aldhelm, a connection of the royal house. He was one of the chief counsellors of Ethelwulf of Wessex, the father of Alfred, and, unlike the Saxon bishops in general, who rarely appeared on the battle-field, assisted in repelling the Northmen, then commencing their fiercest series of attacks against the western counties, as well by his sword as by his counsels. The Danes were defeated by him in 845, in a fight at the mouth of the river Parret. He died in 867, at a great age, having held his episcopate for fifty years. "Through all the storms of his life he maintained his position until he died peaceably at Sherborne, and was buried in the royal vault there<sup>g</sup>." A gold ring, of somewhat peculiar shape, ornamented with niello, and inscribed with the name 'Alhstan,' found at Llys-faen in Caernarvonshire, was supposed by Mr. Pegge to have belonged to this bishop. It is figured in the *Archæologia*, vol. iv.

[A.D. 868—871.] Ealhstan's successor, HEAHMUND, a warrior like himself, was killed in the battle of Merton (871), in which Athelred and Alfred opposed, for the last time together, the 'hosts' of the Northmen. Athelred died almost immediately afterwards, and Sherborne seems at this time to have fallen into the hands of the Danes, since Alfred caused his brother to be buried at Wimborne Minster<sup>h</sup>.

Throughout the succeeding years of confusion, (871—880,) during which the whole of Wessex was exposed to the incessant ravages of the Northmen, it seems uncertain whether the see of Sherborne was duly filled or not. The names of two bishops however are recorded—Ethelage and Wulfsgie. It is equally uncertain in what year ASSER, who

<sup>g</sup> Pauli. Life of Alfred.

<sup>h</sup> Since the foundation of the see, the Kings of Wessex had been interred at Sherborne.

died in 909, became Bishop of Sherborne. It was, according to his own account, in the year 884 that Alfred first called him to his court from the monastery of St. David's in Wales, where he had been educated and received as a monk. After acting for some time as the king's instructor, the monasteries of Ambresbury and Banwell, besides Exeter with its 'parœcia,' were placed in his hands; and in conjunction with the other men of learning whom Alfred had assembled from the continent and from the parts of England north of the Thames, Asser did his best to "build up the waste places" and to restore the civilization which had been almost entirely overthrown by the Danish ravages. It is probable that he did not become Bishop of Sherborne until after the death of King Alfred (901); since the name of Wulfsige as bishop of that see is still found after the commencement of the tenth century. It need hardly be said that it is Asser to whom we are indebted for the most minute and life-like picture we possess of the great Saxon king. The authenticity of his "Life of Alfred," which has been disputed by Wright (*Biographia Literaria*, Anglo-Saxon Period), is fully maintained by Kemble ("Saxons in England," ii. p. 42, note); and with some slight deductions, by Dr. Pauli ("Life of Alfred," Introduction).

The name of Swithelm or Sigelm, who, according to Florence of Worcester, followed Asser in the see of Sherborne, is not found in any of the genuine lists. It was probably a 'king's thane' of this name, and not a bishop, who was sent by Alfred on the famous mission to the Christians of the remote East—"the first intercourse between England and Hindostan<sup>1</sup>."

[A.D. 909—918.] During the episcopate of Bishop WERSTAN the bishopric of Ramsbury or Wilton was separated from that of Sherborne. Werstan and one of his successors, SIGELM (died 934), are said to have fallen in battle with the Northmen. Of the remaining bishops of Sherborne,

<sup>1</sup> Pauli.

from ALFRED (died 941) to ELFWOLD (died circa 1058), little has been recorded. An old monk, who, according to Malmesbury, used to tell stories of Bishop Elfwold "with a melancholy pleasure" (*lachrymabili gaudio*), declared to the chronicler that whoever ventured to fall asleep in that bishop's chair was punished for his temerity by the most terrific and appalling visions.

[A.D. 920—1058.] Eight bishops of WILTON followed in regular succession, until the ninth and last, Herman, removed the two sees (Sherborne and Wilton) to Old Sarum. Three of the Wilton bishops, Odo, Siric, and Alfric, were translated to Canterbury. (See the Handbook of that Cathedral for a notice of Odo, the colleague of Dunstan in his long dispute with King Eadwig.)

[A.D. 1058—1078. HERMAN, the last bishop of Wilton, was, according to Simeon of Durham, one of the many Lotharingian Churchmen who were attached to the court of Edward the Confessor and his Queen. He became Bishop of Wilton in 1045, and in 1058 Bishop of Sherborne; the two dioceses being soon afterwards united. Herman, like other bishops of English sees who were natives of Lorraine (as Leofric of Exeter and Giso of Wells), was not deprived of his see after the Conquest. He assisted at the consecration of Archbishop Lanfranc; and in 1075, after the Council of London, which decreed that bishops' sees should be removed from obscure towns to places of greater note, Bishop Herman transferred the united sees to OLD SARUM, the Saxon town of 'Searobyrig,' which had been established within the strong fortifications of the Roman Sorbiodunum. The tomb and remains of Bishop Herman are said to have been afterwards removed to Salisbury. (Pt. I. § 14.)

[A.D. 1078—1099.] OSMUND, afterwards St. Osmund, and one of the great patrons of Salisbury (but not canonized until the year 1456), completed the cathedral at Old Sarum which his predecessor had only time to commence. Already

lord of Seez in Normandy, Osmund, who is said to have been personally related to William I., was created Earl of Dorset after the Conquest. He subsequently embraced the ecclesiastical life, possibly in order to receive the bishopric (he was already castellan of Old Sarum), for which his noble birth and unusual learning especially qualified him. As bishop he compiled the *Consuetudinarium*, or Ordinal of Offices "for the Use of Sarum," an arrangement which subsequently became the model throughout the south of England, and which was rendered necessary by the variations introduced by the numerous foreign ecclesiastics who settled in this country after the Conquest. The original ritual is still preserved in the cathedral of Salisbury<sup>j</sup>. Bishop Osmund seems to have been a somewhat severe prelate. "Rigid in the detection of his own faults," says Malmesbury, "he was unsparing towards those of others." He was present at the Council of Rockingham in 1094, in which, influenced perhaps by his relationship, he took the side of William Rufus against Anselm, for which he afterwards received absolution from the Archbishop. His tomb and remains were removed to the new cathedral after its completion (Pt. I. § 17): and toward the end of the fourteenth century, the reputation of Bishop Osmund's miracles became so widely spread that after due consultation the Chapter of Salisbury determined to make an application to the Pope for his canonization. This was finally announced by Pope Callistus III. (the first of the Borgia) in 1456, but not until very considerable sums "for the expedition of the bull" had found their way into the Roman exchequer. The miracles said to have occurred at Bishop Osmund's tomb are of the usual character. His successor,—

[Elected A.D. 1102, but not consecrated until 1107; died 1139.] ROGER was the most powerful Churchman and sub-

<sup>j</sup> It has been published and commented on by Dr. Rock in "The Church of our Fathers," London, 1849.

ject in England throughout the reign of the first Henry. His origin is unknown; and he is said to have first recommended himself to the royal favour when a poor priest at Caen by the extreme shortness of his mass. He was attached to the household and managed the exchequer of Henry before his accession to the throne of England; and afterwards he remained the King's first favourite, being immediately appointed Chancellor, and elected in 1102 to the bishopric of Sarum. During Henry's frequent absences in Normandy he acted as Grand Justiciary, and the kingdom was committed to his sole charge. Unscrupulous, fierce, and avaricious, Bishop Roger affords perhaps the most complete type of the great feudal Churchman at a time when the Anglo-Norman bishops were barons rather than prelates, when their palaces were castles, and their retainers vassals-in-arms. "Whatever he desired," says William of Malmesbury, "if it was not to be had by payment, was seized by force." He built the great castle of Devizes; and another at Sherborne, "than which," says Huntingdon, "there was not one more magnificent within the borders of Europe." His two nephews were appointed by his influence to the wealthiest English bishoprics—Niggellus to Ely, and Alexander to Lincoln. Of his two sons by his mistress, Maud of Ramsbury, one was made Chancellor, the other Treasurer, of England.

During the lifetime of Henry, Bishop Roger had sworn allegiance to the Empress Matilda; but probably through the influence of Henry of Blois, Bishop of Winchester, he at once attached himself, on the King's death, to the cause of Stephen. Bishop Roger, however, was one of the first to fall, when Stephen, in the fourth year of his reign (1139), made a deliberate attack on the powerful body of Churchmen by whom he had, in effect, been placed on the English throne. During a council held at Oxford in 1139, Bishop Roger and his nephew, Bishop Alexander of Lincoln, were seized on some slight pretext, and impri-

soned until the former had resigned to the King his strong castles of Devizes and Sherborne, and the latter those of Newark and Glaford. Bishop Roger died in the same year, “*tam mœrore quam senio confectus*,” says Huntingdon. The tomb assigned to him, said to have been brought from Old Sarum, remains in the nave of the present cathedral. (Pt. I. § 14.)

The see remained vacant until the appointment of (1142—1184) JOCELYN, the opponent of Becket, by whom he was suspended during the famous proclamations at Vezelay in 1166. The Constitutions of Clarendon had been supported, and perhaps partly framed, by Bishop Jocelyn; and he was to some extent instrumental in inducing Becket to give his temporary adherence to them. After the murder at Canterbury, Bishop Jocelyn “purged himself of his offences” towards the Archbishop by his own oath, and by those of four compurgators, and was restored to his functions by the Cardinal Legate. In 1183 he retired to a Cistercian monastery which is not named, and died in the following year. The remarkable effigy in Salisbury Cathedral which is generally assigned to him is noticed Pt. I. § 14. The see was vacant five years until it was filled by—

[A.D. 1188, trans. 1193.] HUBERT WALTER, son of a wealthy proprietor of knightly rank in Norfolk. He was educated under the celebrated Chief Justice, Ralph Glanville. As Bishop of Salisbury he accompanied Archbishop Baldwin to the Holy Land; and on the death of that prelate was nominated by Richard I., in the camp before Acre, to the vacant archbishopric. (See CANTERBURY for a further notice of him.)

[A.D. 1194—1216.] HERBERT LE POER, or DE LA POER, succeeded, of whom little is recorded. His relative, perhaps brother,—

[A.D. 1217, trans. 1228.] RICHARD POORE, or LE POER, was the bishop who transferred the see from Old Sarum to the

existing city of Salisbury. He had been consecrated Bishop of Chichester in 1215, and was removed to Sarum in 1217. The situation of Old Sarum, naturally strong, and rendered almost impregnable by its formidable lines of entrenchment, within which had risen successively the Brito-Roman, the Saxon, and the Norman towers, was in many respects inconvenient. There was a scarcity of water; and the cathedral stood so high and exposed that, according to an old tradition, "when the wind did blow they could not hear the priest say mass."

"Est ibi defectus aquæ,"

run the verses of Peter of Blois, himself a canon of Salisbury,—

" . . . . sed copia cretæ  
Sævit ibi ventus, sed Philomela silet."

In addition to this, after the fall of Bishop Roger, the castle of Old Sarum, which up to that time had been in the custody of the bishops<sup>k</sup>, was transferred by the King to the keeping of lay castellans. The whole area within the entrenchments, one quarter of which was occupied by the cathedral and its precincts, including the bishop's hall or palace, was under their jurisdiction; and the ecclesiastics complained of suffering much insult and annoyance from the castellans and their rude soldiery. On one occasion, after a solemn procession, they were shut out from their precincts, and compelled to remain without shelter during a long winter's night. At other times, even on solemn festivals, they were refused access to their own cathedral. "What has the house of the Lord to do with castles?" continues Peter of Blois: "it is the ark of the covenant in a temple of Baalim. Either place is a prison." "Let us," he writes, "in God's name descend into the level. There are rich champaigns and fertile valleys, abounding in the fruits of the

<sup>k</sup> It was never, to all appearance, their own castle, but was placed in their keeping by the Crown.

earth, and profusely watered by living streams. There is a seat for the Virgin patroness of our Church to which the whole world cannot produce a parallel<sup>1</sup>."

Accordingly, the long-expressed wishes for a removal were carried into effect by Bishop Poore. The site of the new cathedral, according to one tradition, was determined by an arrow shot from the ramparts of Old Sarum; according to another, the site was revealed to Bishop Poore in a dream by the Virgin herself. There is evidence, however, that the lay inhabitants of Old Sarum as well as the Churchmen were beginning to find the limits of the castle somewhat too narrow, and that they were already removing to new habitations in the meadow of Merryfield, or Miryfield, where three streams—the Upper Avon, the Bourne, and the Wily—unite; and where, on the festival of St. Vitalis (April 28, 1220), the first stones of the existing cathedral of Salisbury were solemnly laid by Bishop Poore. (See Pt. I. § 1.) The strong defences which at the period of the Conquest had rendered the castle of Old Sarum a desirable place of refuge, were no longer so greatly needed; and the land on which the town and cathedral were building was the actual property of the Bishop.

Bishop Poore continued the building of his cathedral until his translation to Durham in the year 1228. He died in 1237 at his birth-place, Tarrant in Dorsetshire, where he had founded a house of Cistercian nuns. Among them his heart was interred; his body, according to the best authorities, was conveyed to Durham. In the new cathedral of Salisbury a cenotaph, with effigy, seems to have been erected to his memory. (Pt. I. § 29.)

With one striking exception, Robert Hallam, the Cardinal Bishop, who died at Constance (Bishop Beauchamp should perhaps also be mentioned), the successors of Bishop Poore up to the period of the Reformation can hardly be

<sup>1</sup> Pet. Blesensis, Epist. 105.

said to have been men of much mark or learning. Of the three who immediately followed him,—

[A.D. 1228—1246.] ROBERT BINGHAM (a tomb assigned to him exists in the north choir-aisle,—Pt. I. § 38,)—

[A.D. 1246—1256.] WILLIAM OF YORK, one of Henry III.'s chaplains, “legum peritus,” and one of the bishops to whom the King addressed an especial remonstrance on their complaining of the simony which existed in the Church (see WINCHESTER, Bishop Ethelmar), and

[A.D. 1256—1262.] GILES OF BRIDPORT, whose very interesting tomb remains in the south choir aisle, (Pt. I. § 31,)—

little is known. The works at the new cathedral were steadily continued until it was consecrated by Archbishop Boniface of Savoy, brother of Edward I.'s Queen, in 1258, during the episcopate of Bishop Giles.

[A.D. 1262—1270.] WALTER DELAWYLE is said to have founded the collegiate church of St. Edmund in Salisbury. A much mutilated effigy, assigned to him, exists in the nave of the cathedral. (Pt. I. § 16.)

[A.D. 1270—1284.] ROBERT DE WICKHAMPTON,—

[A.D. 1284—1286.] WALTER SCAMMEL,—

[A.D. 1287.] HENRY BRAUNDSTON and LAWRENCE HAWKBURN, both of whom died within the year, and

[A.D. 1288—1291.] WILLIAM CORNER, need only be mentioned.

[A.D. 1291—1297.] NICHOLAS LONGESPÉE, who succeeded, was the fourth and youngest son of the first Longespée, Earl of Salisbury, by his Countess Ela.

[A.D. 1297—1315.] SIMON OF GHENT was, according to Leland, a prelate of considerable learning.

[A.D. 1315—1329.] ROGER MORTIVAL was the last male heir of an ancient Leicestershire family, in which county, at Knowsley, his birthplace, he founded a collegiate establishment for a Warden and Fellows. He was educated at Merton College, Oxford, where the library still contains

many MSS. which, as the inscriptions record, were the gift of Bishop Mortival when Archdeacon of Leicester.

[A.D. 1329—1375.] ROBERT WYVIL was, like his predecessor, a native of Leicestershire, “born,” says Fuller, “of worthy and wealthy parentage, at Stanton-Wyvil in that county. At the instance of Queen Philippa, the Pope preferred him to the bishopric of Salisbury. It is hard to say whether he were more dunce or dwarf, more unlearned or unhand-some, insomuch that Walsingham tells us that, had the Pope ever *seen* him (as he no doubt *felt* him in his large fees), he would never have conferred the place on him<sup>m</sup>.” Bishop Wyvil’s ill-favouredness did not prevent his recovering for the see the castle of Sherborne and the chase of Bere, the principal events, apparently, of his long episcopate, since both of them find a record on his very curious brass. (Pt. I. § 29.)

[A.D. 1375, trans. to Bath and Wells 1388.] RALPH ERGHUM, consecrated at Bruges, was not improbably of Flemish birth.

[A.D. 1388—1395.] JOHN WALTHAM, “legum peritus,” was Master of the Rolls in 1382; and in 1391, after his elevation to the see of Salisbury, became Lord High Treasurer. Bishop Waltham resisted the visitation of Archbishop Courtenay, even after that prelate had compelled the submission of Thomas Brantyngham, Bishop of Exeter, alleging privileges of exemption obtained from Pope Boniface IX. Waltham was excommunicated by the Archbishop, and was compelled to follow the example of his brother of Exeter. By direction of the young King, Richard II., in whose favour he stood high, he was interred (not without much general dissatisfaction, says Walsingham) in Westminster Abbey, where his brass remains, adjoining the monument of Edward I.

[A.D. 1395—1407.] RICHARD MITFORD, Confessor of the King, Richard II., suffered the fate of other royal fa-

<sup>m</sup> Worthies—Leicestershire.

avourites during the parliament called "wonderful" (because "many unexpected things happened in it"), and was imprisoned in the castle of Bristol until, in 1389, the King resumed the government; and Mitford, liberated from prison, was nominated to the see of Chichester. In 1395 he was translated to Salisbury. His fine tomb remains at the angle of the south transept. (Pt. I. § 23.)

In 1407, NICHOLAS BUBWITH was translated to Salisbury from London, and in the same year was again translated to Bath and Wells. (For the little recorded of him see WELLS.)

[A.D. 1408—1417.] ROBERT HALLAM, the most distinguished among the bishops of Salisbury before the Reformation, was nominated to that see four years after the death of William of Wykeham, the most illustrious of the bishops of Winchester. His origin and birth-place are alike uncertain, Pits alone asserting him to have been "de regio sanguine in Angliâ natus." He seems to have been patronized by Archbishop Arundel, by whom he was made Archdeacon of Canterbury in 1401. He was already a Prebendary of York. In 1403 he was chosen Chancellor of Oxford, which office he resigned in 1406, when he left England for Rome, and was nominated Archbishop of York by Pope Gregory XII. This nomination, however, was subsequently withdrawn, but in the year 1407 (the same Pope appointing him) Hallam became Bishop of Salisbury. He was present at the Council of Pisa in 1409, and in 1411 received a cardinal's hat from Pope John XXIII.<sup>a</sup> During the famous Council of Constance (1415—1417), which witnessed the burning of Huss and of Jerome of Prague, and which had for its main objects the reformation of the clergy and the union of the Church under one acknowledged Pope, the Bishop of Salisbury was the great leader of the English, "the representative alike of their Church and of the insular

<sup>a</sup> The authority for this is Ciaconius, Vit. Pontif. et Card., t. ii. coll. 803.

character." "With him the Teutonic independence of thought had not advanced farther than the strong impatience, which had long brooded in England, of the Papal tyranny, and its encroachment on the power of the State and of the nation. Throughout, Hallam was the right hand of the Emperor as asserting the civil supremacy. He alone took a high moral tone; to him a wicked Pope was but a wicked man. There was an unconscious Wycliffism about the bishop, who would perhaps hardly have hesitated to have burned Wycliffe himself<sup>o</sup>." He urged unswervingly the sweeping reformation of all orders in the Church; and when the charges against the abominable life of John XXIII. were brought forward, "the honest islander broke out in righteous indignation, 'that the Pope deserved to be burned at the stake.'" After the burning of Huss, and whilst the affair of Jerome of Prague was before the Council, Bishop Hallam "stood almost alone in the assertion of the great maxim, 'God willeth not the death of a sinner, but rather that he should be converted and live.' He, almost alone, condemned the punishment of death for heresy<sup>p</sup>." The Council might have terminated very differently, and an effective reformation of the clergy might have been established, but for the death of Bishop Hallam (Sept. 4, 1417) in the castle of Goteib, close to Constance. "On his wisdom, on his resolute firmness, the Emperor had relied; his authority held together the Germans and the English. . . . Only a few days after his death, the latter fell off to the Italian party. The Emperor was compelled to consent to the election of a Pope<sup>q</sup>," and the golden opportunity for reform was lost. At Bishop Hallam's burial in the cathedral of Constance the Emperor Sigismund was himself present. A brass, with his effigy, still marks the place of his

<sup>o</sup> Milman, *Latin Christianity*, vi. 174, where the whole story of the Council should be read.

<sup>p</sup> *Lat. Christ.*, vi. 214.

<sup>q</sup> *Ibid.*, vi. 223.

interment. From the style of art, it has been conjectured that this brass was sent from England at a subsequent period.

[A.D. 1417—1426.] JOHN CHANDLER, educated at Winchester, was the author of the short life of Wykeham which has served as a foundation for all later biographies of the great prelate.

[A.D. 1427, trans. 1437.] ROBERT NEVILLE, fourth son of Ralph Earl of Westmoreland, by Joanna of Lancaster, sister of Henry IV., was translated to Durham after he filled the see of Salisbury for ten years. (For a further notice see DURHAM.)

[A.D. 1438—1450.] WILLIAM AYSCOUGH was murdered by a body of Wiltshire peasantry during the insurrection of Jack Cade, which produced lesser outbreaks in different parts of England. On the festival of SS. Peter and Paul, 1450, they surrounded the church of Edington, near Westbury (where the bishops had a palace), dragged the Bishop, still in his sacred vestments, from the altar at which he had just celebrated mass, and carried him to the top of an adjoining hill, where they struck off his head, and divided his bloodstained vestments between them as memorials. His body, left naked on the place of the murder, was afterwards buried in the house of the Bonhommes at Edington. The adjoining palace was plundered. The insurgents asserted that their Bishop was always absent with the King, Henry VI., as his confessor, and kept no hospitality in his own diocese; but probably Bishop Ayscough's knowledge of reading and writing was quite sufficient excuse for his murderers, as in the case of the unhappy clerk of Chatham.

[A.D. 1450—1481.] RICHARD BEAUCHAMP, son of Sir Walter Beauchamp, and grandson of Lord Beauchamp of Powick, was Ayscough's successor. He was translated from the see of Hereford, and was subsequently employed on various diplomatic missions, principally to the court of Burgundy, then perhaps the most magnificent in Europe. In 1471 he

was one of the conservators of the truce with the Duke of Brittany. In 1477 he was installed Dean of Windsor, and was constituted by Edward IV. master of the architectural works then in progress there, the most important of which was the rebuilding of St. George's Chapel. At Salisbury he built the great hall of the episcopal palace, and his own richly adorned chantry, which stood on the south side of the Lady-chapel before it was destroyed by Wyatt. Beauchamp fills no undistinguished place among the company of English prelates who, either contemporary with, or following in the steps of, Wykeham, about this time raised their cathedrals to the highest pitch of splendour. For his services at Windsor he was appointed Chancellor of the Order of the Garter<sup>r</sup>.

[A.D. 1482—1485.] LIONEL WOODVILLE, fifth son of Richard Woodville, Earl Rivers, and brother of Elizabeth, Queen of Edward IV., became Bishop of Salisbury in 1482; and two years later witnessed the downfall of his house on the accession to power of Richard III. The Duke of Buckingham, brother-in-law of the Bishop, was beheaded in the market-place at Salisbury, shortly before the battle of Bosworth. "The deep-revolving witty Buckingham" had become too dangerous:—

"The first was I that helped thee to the crown,  
The last was I that felt thy tyranny;  
O, in the battle think on Buckingham,  
And die in terror of thy guiltiness."

RICHARD III., Act v. Sc. 3.

<sup>r</sup> Bishop Beauchamp was the first Chancellor of the Order. The dignity was granted to him and his successors by a charter of Edward IV., and the bishops of Salisbury continued to hold it until the deprivation of Cardinal Campeggio, *temp.* Henry VIII. From that time until the reign of Charles II. it was in the hands of laymen. In 1671, on the representation of Bishop Ward, it was recovered for the see of Salisbury; but when Berkshire (in which county St. George's Chapel is situated) was attached in 1836 to the diocese of Oxford, the Chancellorship of the Garter passed to the bishops of that see, who continue to hold it.

(See also the first scene of the same act, in which Buckingham is led to execution.) The Bishop's accumulated sorrows are said to have caused his death in the following year. The tomb assigned to him is at the angle of the north transept. (Pt. I. § 21.)

[A.D. 1485, trans. 1493.] THOMAS LANGTON was translated to the see of Winchester. Both there and at Salisbury he was a good patron of letters, although active in the suppression of Wickliffite doctrines, which had been making steady way, especially in the diocese of Salisbury.

[A.D. 1493—1499.] JOHN BLYTH: an effigy supposed to be his is at the end of the north transept. (Pt. I. § 21.)

[A.D. 1500, trans. to Canterbury 1501.] HENRY DEANE.

[A.D. 1502—1524.] EDMUND AUDLEY, son of James Touchet, Lord Audley, is principally noticeable for the beautiful chantry he built for himself, and which remains, happily in its original situation. (Pt. I. § 26.) The pulpit in the church of St. Mary at Oxford was his gift to the place of his education.

[A.D. 1524, deprived 1534.] LAWRENCE CAMPEGGIO, Cardinal of St. Anastasius, was nominated by Pope Clement to the see of Salisbury on the death of Audley. He was subsequently despatched to England to hear and determine, in conjunction with Wolsey, the question of Henry VIII.'s divorce. The result need not be entered upon here. In 1534, at the time of Wolsey's disgrace, Cardinal Campeggio was deprived of his see by Act of Parliament.

[A.D. 1535, deprived 1538.] NICHOLAS SHAXTON, President of Gonville Hall, Cambridge, and a dependant of Cromwell's, at first a strong upholder of the royal supremacy, resigned his see in 1538, as did Latimer and some other bishops, on account of the famous six articles said to have been devised by Bishop Gardiner. (See WINCHESTER—Gardiner.) Shaxton, with the others, was imprisoned, and again accused in 1546, of denying the real presence. He was condemned to the stake, but recanted, and subsequently be-

came a decided persecutor of the reformed faith, preaching fierce sermons at the martyrdom of Anne Askew and others. He was made suffragan to the Bishop of Ely, and on his death at Cambridge, in 1556, was buried in the chapel of Gonville Hall.

[A.D. 1539—1557.] JOHN CAPON, or SALCOT, was translated from Bangor. He was a thoroughly chameleon prelate, changing with the changing times; at first of the "old profession," then Protestant under Edward VI., when he was one of the bishops chosen to correct the liturgy; and again Romanist and repentant on the accession of Mary, when he sat as one of the judges at the trial of Hooper, Bishop of Gloucester. He greatly impaired the revenues of the bishopric, falling in with the spirit of the time, and the perpetual greed of the courtiers. (See EXETER—Bishop Veysey.) Fuller observes that it "seems as if it were given to binominous bishops to be impairers of their churches;" instancing among others, Veysey and Salcot.

In 1557 a certain Peter Petow was nominated to the see by the Pope. Queen Mary, however, would not suffer him to take possession. She appointed Francis Mallet, but died before his consecration, and the bishop elect was ejected on the accession of Elizabeth.

The first Protestant bishop of Salisbury is also one of the most distinguished prelates who ever filled the see:—

[A.D. 1560—1571.] JOHN JEWEL, the famous author of the "Apology of the Church of England," was born in the year 1522, at Bowden in the parish of Berry Narbor, on the north coast of Devonshire. The estate had been in the hands of his ancestors for nearly two centuries; but the family, although ancient and entitled to bear arms, does not seem to have risen above the rank of the substantial franklin. John was one of ten children. He received his first lessons from his maternal uncle, whose name was Bellamy, and was afterwards sent to the Grammar-school at Barnstaple, where his future adversary, Thomas Harding, had

also been educated. At the age of thirteen, Jewel became a Postmaster of Merton College, Oxford, and was placed under the care of John Parkhurst, afterwards Bishop of Norwich. In his seventeenth year he was elected to a Scholarship at Corpus, in which college he remained until the accession of Queen Mary. Jewel attached himself from the first to the cause of the Reformation, and was a diligent hearer of Peter Martyr, whom Edward VI. had appointed Professor of Divinity at Oxford. The Fellows of Corpus were on the opposite side; and accordingly, when Jewel, after Mary's accession, refused to be present at mass, he was expelled, in spite of his exemplary life and his great reputation for learning. "I should love thee, Jewel," the dean of his college used to say to him, "if thou wert not a Zuinglian; in thy faith I hold thee a heretic, but surely in thy life thou art an angel; thou art very good and honest, but a Lutheran." Jewel remained for a short time after his expulsion at Broadgates Hall in Oxford; and the University, kinder than his College, chose him Public Orator; in which capacity he addressed a letter of congratulation to the Queen,—a composition which called for the exercise of no small tact and prudence. "Whilst reading this letter to Dr. Tresham, the Vice-Chancellor," says Humphrey, in his *Life of Jewel*, "the great bell of Christ Church (which this doctor having caused to be new run a few days before had christened by the name of Mary) tolled, and hearing her pleasant voice now call him to his beloved mass, he burst out into an exclamation, 'O delicate and sweet harmony! O beautiful Mary, how musically she sounds, how strangely she pleaseth my ears!' So Mr. Jewel's sweet pen was forced to give way to the more acceptable tinkling of this new lady. And we may easily conjecture how the poor man took it."

The chief enemy of the new Orator was Dr. Marshall, Dean of Christ Church, by whose contrivance the usual string of propositions confirmatory of the 'old profession'

was sent to Jewel for his signature. "The poor man," says Humphrey, "having neither friend nor time allowed him to consult with, took the pen in his hand, and saying, 'Have you a mind to see how well I can write?' subscribed his name hastily and with great reluctance." This submission, however, was not sufficient, and he would have been at once imprisoned had he not set out on foot the same night for London, carefully avoiding the main roads. In London, which he reached after many difficulties and dangers, he lay concealed for a short time, and then escaped across the sea to Frankfort, where he made a public recantation of his Oxford subscription. From Frankfort he passed to Strasbourg, where he was received into the house of Peter Martyr, whom he afterwards accompanied to Zurich. At each of these places there was a considerable body of English exiles, whom, during the intervals of his studies, Jewel was occupied in "consoling and confirming;" but although he "used his utmost endeavour" he was unable to prevent the schism of the Frankfort reformers, led by Knox and Goodman.

Shortly after the accession of Elizabeth (Nov. 1558), Jewel returned to England, where he was first appointed one of the commissioners for confirming the reformed religion in the western counties; and in January, 1559-60, was consecrated to the see of Salisbury, which had been vacant nearly three years. In 1562 he published in Latin his well-known "Apology of the Church of England," a book which was speedily translated into every European language, and of which the English version was soon to be found chained to its lectern in almost every English church. "The Apology," says Hallam, "is written with spirit; the style is terse, the arguments pointed, the authorities much to the purpose; so that its effects are not surprising." It was replied to by Thomas Harding, then a Professor at Louvain, but Treasurer of Salisbury Cathedral at the time

<sup>s</sup> Lit. Hist., pt. ii. ch. 2.

of Jewel's appointment to that see. Harding was a vigorous defender of the Papal pretensions. He was born at Combe Martin, the adjoining parish to that of Berry Nabor, and was educated, like Jewel, at Barnstaple. We may therefore, perhaps, conjecture that a slight dash of provincial jealousy added its bitterness to the controversy between the now prosperous bishop and the exile "for conscience' sake." In 1567 Jewel published his "Defence of the Apology." A minor controversy had been for some time in progress between the same disputants, provoked by a sermon preached by Jewel at Paul's Cross, in which he denied the antiquity of the principal Romish dogmas.

In 1569 Bishop Jewel replied to the bull in which Pope Pius IV. excommunicated Queen Elizabeth; and in a sermon at Paul's Cross defended the ceremonies and state of the Church against the attacks of Cartwright and the Puritans with as much zeal as he had already displayed when protecting them from the assaults of Rome. This was his latest work. His health, which had always been feeble, was worn out by incessant labour. He died, Sept. 22, 1571, at Monkton Farleigh, and was buried in his own cathedral, where his tombstone, from which the brass has been removed, still remains, nearly adjoining that of another, though somewhat different, champion of the Church,—Bishop Wyvil. (Pt. I. § 29.) Its original place was in the centre of the choir.

The library, over the cloisters at Salisbury, was built by Bishop Jewel. "His doors," says his biographer, Humphreys, "stood always open to the poor, and he would frequently send his charitable reliefs to prisoners. . . . But, perceiving the great want of learned men in his times, his greatest care was to have ever with him in his house half-a-dozen or more poor lads which he brought up in learning." Many students also were maintained by him at Oxford, one of whom was Richard Hooker, like himself a native of Devonshire. For the well-known story of the Bishop's

‘walking-staff’ which he lent to Hooker when the young student, making his way from Oxford on foot, visited his patron at Salisbury, the reader may consult Walton’s admirable life of the ‘Judicious’ Doctor.

“A Jewel,” says Fuller, “sometimes taken for a single precious stone, is properly a collection of many, orderly set together to their best advantage. So severall eminences met in this worthy man. Naturals, artificials, (amongst which I recount his studied memory, deserving, as well as Theodectes the Sophister, the surname of Mnemonicus,) morals, but principally spirituals. So devout in the pew where he prayed, diligent in the pulpit where he preached, grave on the bench where he assisted, mild in the consistory where he judged, pleasant at the table where he fed, patient in the bed where he died, that well it were if, in relation to him, ‘secundum usum Sarum’ were made precedential to all posterity. . . . It is hard to say whether his soul or his ejaculations arrived first in heaven, seeing he prayed dying, and died praying<sup>t</sup>.”

[A.D. 1571—1576.] EDMUND GHEAST was translated from Rochester, of which see he was the first Protestant bishop. Little has been recorded of him. At Salisbury he furnished with books the library which his predecessor, Bishop Jewel, had built. His tombstone remains near that of Jewel in the north choir-aisle.

[A.D. 1577, trans. 1588.] JOHN PIERS was translated from Salisbury to York. As Bishop of Salisbury he preached before Queen Elizabeth on occasion of the solemn thanksgiving for the defeat of the Armada.

[A.D. 1591—1596.] JOHN COLDWELL “was chiefly remarkable for three things: (1) as having been a physician before he became a bishop; (2) as having been the first married bishop that ever filled the see of Sarum; (3) as having alienated Sherborne Castle from the see to Sir Walter Raleigh.”

<sup>t</sup> Church History, bk. ix. sect. 3.

[A.D. 1598—1615.] “HENRY COTTON, one of Elizabeth’s chaplains, had,” says Sir John Harrington, “nineteen children by one wife, which is no ordinary blessing, and most of them sonnes. His wife’s name was Patience; the name of which,” he adds, spitishly, “I have heard in few wives, the quality in none.” Bishop Cotton, who was born of a good family, at Warblington, in Hampshire, had been Elizabeth’s godson; and on his promotion to the see of Salisbury the Queen observed that “she had blessed many of her godsons, and that now this godson should bless her.” The Bishop was a contemporary of William Cotton, who filled the see of Exeter from 1597 to 1620; and Fuller tells us that Queen Elizabeth was wont “merrily to say, alluding to the plenty of clothing in those parts, that ‘she hoped she had now well Cottoned the West.’”

[A.D. 1615—1617.] ROBERT ABBOT was the elder brother of George Abbot, Archbishop of Canterbury, like whom he was a decided opponent of the school of Laud. He was of a gentler disposition, however, than the Archbishop, and his learning was more profound. “George,” says Fuller, “was the more plausible preacher, Robert the greater scholar; George the abler statesman, Robert the deeper divine. Gravity did frown in George, and smile in Robert.” The published works of Bishop Abbot, mostly attacks on Rome, were numerous. Of

[A.D. 1618—1619.] MARTIN FOTHERBY, and

[A.D. 1620—1621.] ROBERT TOWNSON, little is recorded.

[A.D. 1621—1641.] JOHN DAVENANT was one of the four divines sent by James I. to attend the Synod of Dort.

[A.D. 1641, trans. 1660.] BRIAN DUPPA, deprived almost immediately after his consecration, spent the years of the Commonwealth at Richmond, and was translated to Winchester after the Restoration. (See that Cathedral.)

[A.D. 1660, trans. 1663.] HUMPHREY HENCHMAN, who had been instrumental in aiding the escape of Charles after the battle of Worcester, was appointed Bishop of Salis-

bury on the Restoration, and in 1663 was translated to London.

[A.D. 1663—1665.] JOHN EARLE, “a person,” says Clarendon, “very notable for his elegance in the Greek and Latin tongues . . . and of a conversation so pleasant and delightful, so very innocent and so very facetious, that no man’s company was more desired and more loved. . . . In the first settling of the Prince (Charles) his family, he was made one of his chaplains, and attended on him when he was forced to leave the kingdom. He was among the few excellent men who never had, nor could have, an enemy but such a one who was an enemy to all learning and virtue, and therefore would never make himself known<sup>u</sup>.” Dr. Earle remained in close attendance on Prince Charles throughout all his wanderings until the Restoration, when he was made Bishop of Worcester, and translated to Salisbury in 1663. As an author, his most remarkable work is his “Microcosmographia, or a Piece of the World Discovered in Essays and Characters,” published anonymously in 1628. “In some of these short characters,” says Hallam, “Earle is worthy of comparison with La Bruyere. . . . In all we find an acute observation and a happy humour of expression. . . . It is one of those books which give us a picturesque idea of the manners of our fathers at a period now become remote; and for this reason, were there no other, it would deserve to be read<sup>x</sup>.”

[A.D. 1665—1667.] ALEXANDER HYDE was first cousin of the great Lord Chancellor.

[A.D. 1667—1688.] SETH WARD, educated at Cambridge, whence he was compelled to remove by the Parliamentary Commissioners, found a refuge at Oxford, where he was appointed Savilian Professor of Astronomy, and was enabled to hold his preferment without taking the covenant. On the Restoration he was appointed Bishop of Exeter

<sup>u</sup> Clarendon’s *Memoirs* of his own Life.

<sup>x</sup> Lit. Hist., pt. iii. ch. 7.

(1662, see that Cathedral); and was translated in 1667 to Salisbury. Here he made such repairs to the cathedral as were necessary after the disorders of the civil war, (these, however, were not important—see Pt. I. § 4,) and restored the episcopal palace, which had fallen into complete ruin. A survey of the entire cathedral was also made at Bishop Ward's request by Sir Christopher Wren, principally with a view to the security of the spire. "I have seen," writes his biographer, Dr. Pope, "many metropolitan churches, but never any, nay, not that glorious fabric of St. Peter's at Rome, which exceeds the imagination of all those who have not beheld it, was kept so neat as this in his time; nay, the sacrifice therein was as pure; *there* might be heard excellent preaching, and divine service celebrated with exemplary piety, admirable decency, and celestial music." Besides other benefactions to the city, he founded in it a hospital for widows of the clergy of the diocese. Bishop Ward's learning was considerable; his charity and hospitality very great. He was one of the first to assist in the establishment of the Royal Society. He died at Knightsbridge in January, 1688 (O.S.), having long survived his faculties; and "without knowing," says Lord Macaulay, "that great events, of which not the least important had passed under his own roof, had saved his church and his country from ruin." James II. had lodged in the episcopal palace during his visit to Salisbury. Bishop Ward was buried in his own cathedral, where a tablet to his memory exists in the south transept.

[A.D. 1689—1714-15.] GILBERT BURNET succeeded. The life of Bishop Burnet belongs so completely to the history of his time that it will be only necessary in this place to record its principal events very briefly. Burnet was born at Edinburgh, Sept. 18, 1643. His father's family had been long settled in the shire of Aberdeen, and it was at the University of Aberdeen that the future bishop was educated. After visiting England and the Continent, Burnet

returned to Scotland in 1665, when he was ordained by the Bishop of Edinburgh, and presented to the living of Saltoun. In the disputes between the Presbyterians and Episcopalians, Burnet's principles of moderation exposed him to the ill-will of both parties. He was frequently consulted, however, by those who were at the head of the Scottish Government, and it was by his advice that some of the more moderate Presbyterians were put into the vacant churches. From 1669 to 1674 he was Professor of Divinity at Glasgow. In 1673 he visited London, and in the following year returned to settle there permanently, being appointed Preacher of the Rolls' Chapel and Lecturer at St. Clement's. At this time he wrote his "History of the Reformation." He left England on the accession of James, having lost the favour of the Court before the end of the previous reign; and after making the tour of Europe, settled at the Hague by the invitation of the Prince of Orange, whom he accompanied on his expedition to England. In 1689 he was nominated Bishop of Salisbury, and published in 1699 his "Exposition of the Thirty-nine Articles." His "History of his Own Times" was published by his son, after the Bishop's death, which occurred in 1714-15. He was interred in London, in the parish church of St. James's, Clerkenwell.

For the active part taken in the political and other events of his time by Bishop Burnet, the reader should have recourse to the pages of Lord Macaulay, whose general estimate of the Bishop may here be added:—

"The fame of Burnet has been attacked with singular malice and pertinacity. The attack began early in his life, and is still carried on with undiminished vigour, though he has now been more than a century and a quarter in his grave. He is indeed as fair a mark as factious animosity and petulant wit could desire. The faults of his understanding and temper lie on the surface and cannot be missed. They were not the faults which are ordinarily considered as belonging to his country. Alone among the

many Scotchmen who have raised themselves to distinction and prosperity in England, he had that character which satirists, novelists, and dramatists have agreed to ascribe to Irish adventurers. His high animal spirits, his boastfulness, his undissembled vanity, his propensity to blunder, his provoking indiscretion, his unabashed audacity, afforded inexhaustible subjects of ridicule to the Tories. . . . Yet Burnet, though open in many respects to ridicule, and even to serious censure, was no contemptible man. His parts were quick, his industry unwearied, his reading various and most extensive. He was at once an historian, an antiquary, a theologian, a preacher, a pamphleteer, a debater, and an active political leader; and in every one of these characters made himself conspicuous among able competitors. The many spirited tracts which he wrote on passing events are only now known to the curious; but his 'History of his Own Times,' his 'History of the Reformation,' his 'Exposition of the Articles,' his 'Discourse of Pastoral Care,' his 'Life of Hale,' his 'Life of Wilmot' are still reprinted; nor is any good private library without them. Against such a fact as this all the efforts of detractors are in vain. A writer whose voluminous works in several branches of literature find numerous readers one hundred and thirty years after his death, may have had great faults, but must also have had great merits."

[A.D. 1715, trans. 1721.] WILLIAM TALBOT was the only son of William Talbot of Stourton Castle in Staffordshire, a descendant from a branch of the house of Shrewsbury. The Bishop, who was father of Lord Chancellor Talbot, was translated to Durham in 1721.

[A.D. 1721, trans. to Winchester in 1723.] RICHARD WILLIS.

[A.D. 1723, trans. to Winchester in 1734.] BENJAMIN HOADLEY. (See WINCHESTER.)

[A.D. 1734, trans. to London 1749.] THOMAS SHERLOCK, son of Dr. William Sherlock, Dean of St. Paul's, was educated at Eton and Cambridge. In 1716 he became Dean of Chichester; in 1727 Bishop of Bangor; in 1734 he was promoted to the see of Salisbury, and after declining the archbishopric of Canterbury in 1747, was translated to London in 1749. He died in 1761. The character of Bishop Sherlock shines out with unusual brightness through the gloom of perhaps the darkest and most lifeless period in the history of the English Church. He was one of the most effective and influential preachers of his time, and his sermons have been frequently reprinted.

[A.D. 1749, trans. to York 1757.] JOHN GILBERT.

[A.D. 1757, trans. to Winchester 1761.] JOHN THOMAS.

[A.D. 1761, trans. to York in the same year.] ROBERT DRUMMOND.

[A.D. 1761—1766.] JOHN THOMAS, (Second).

[A.D. 1766—1782.] JOHN HUME.

[A.D. 1782, trans. to Durham 1791.] SHUTE BARRINGTON.  
(See DURHAM.)

[A.D. 1791—1807.] JOHN DOUGLAS was the son of a Scottish merchant at Pittenweem in Fife. As chaplain of the 3rd Regiment of Foot Guards, he was present at the battle of Fontenoy, where "he was by no means an inactive spectator, performing the part of aid-de-camp to General Campbell, who employed him to carry orders to the English regiments which protected the village where he and some other generals were stationed. An officer of his acquaintance, advancing at the head of a squadron of dragoons, invited him to join the charge, telling him to remember he was a Douglas, an invitation which the chaplain could not accept, encumbered as he was with the wills and other property of many officers and soldiers engaged in the battle. Indeed, the chaplain was so laden with watches, crown-pieces, and other weighty property, that it was with great

inconvenience, augmented by fear lest his pockets should give way under the weight of their contents, that he reached a place of safety<sup>2</sup>." After his return to England he became tutor to Lord Pulteney, son of the Earl of Bath, whom he accompanied on his travels. In 1749 Dr. Douglas was presented by Lord Bath to a living in Shropshire, and his literary reputation soon became considerable. "The Criterion," an essay on the distinction between true and false miracles, was published in 1754; and his replies to Lauder's attack on Milton, and to Bowers' "History of the Popes," both which writers were Scottish impostors of no ordinary impudence, are thus referred to by Goldsmith in his "Retaliation:"—

" Here Douglas retires from his toils to relax,  
The scourge of impostors, the terror of quacks;  
Come all ye quack bards and ye quacking divines,  
Come and dance on the spot where your tyrant reclines.  
When satire and censure encircled his throne  
I feared for your safety, I feared for my own;  
But now he is gone, and we want a detector,  
Our Dodds shall be pious, our Kenricks shall lecture;  
Macpherson write bombast and call it a style,  
Our Townshead make speeches, and I shall compile.  
New Lauders and Bowers the Tweed shall cross over,  
No *countryman* living their tricks to discover;  
Detection her taper shall quench to a spark,  
And Scotchmen meet Scotchmen, and cheat in the dark."

Dr. Douglas subsequently edited Clarendon's "Diary and Letters," and prepared for publication the journals kept by Captain Cook during his celebrated voyages. In 1787 he was nominated Bishop of Carlisle, and in the following year Dean of Windsor—a preferment which he held till his death. He was translated to Salisbury in 1791. He died in 1807, and was buried in St. George's Chapel, Windsor.

Bishop Douglas was a member of the well-known club

<sup>2</sup> Cassan's Lives of the Bishops of Salisbury.

established by Johnson and Burke, and appears among the rest in Goldsmith's "Retaliation :"—

"And Douglas is pudding, substantial and plain."

The succeeding bishops need only be named:—

[A.D. 1807—1825.] JOHN FISHER.

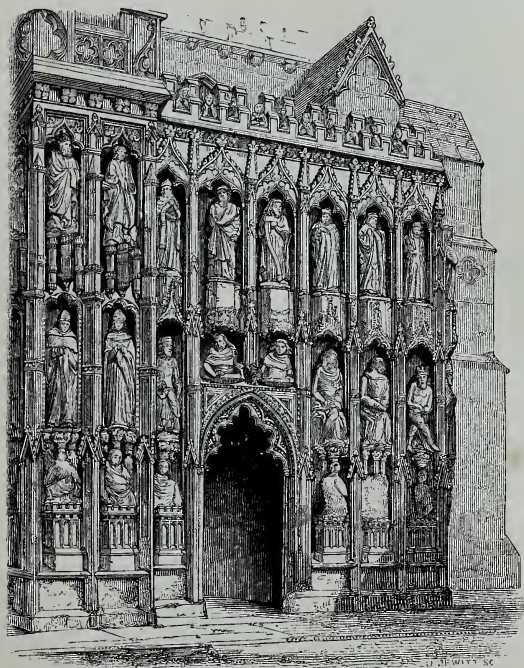
[A.D. 1825—1837.] THOMAS BURGESS.

[A.D. 1837—1854.] EDWARD DENISON.

[A.D. 1854.] WALTER KERR HAMILTON.



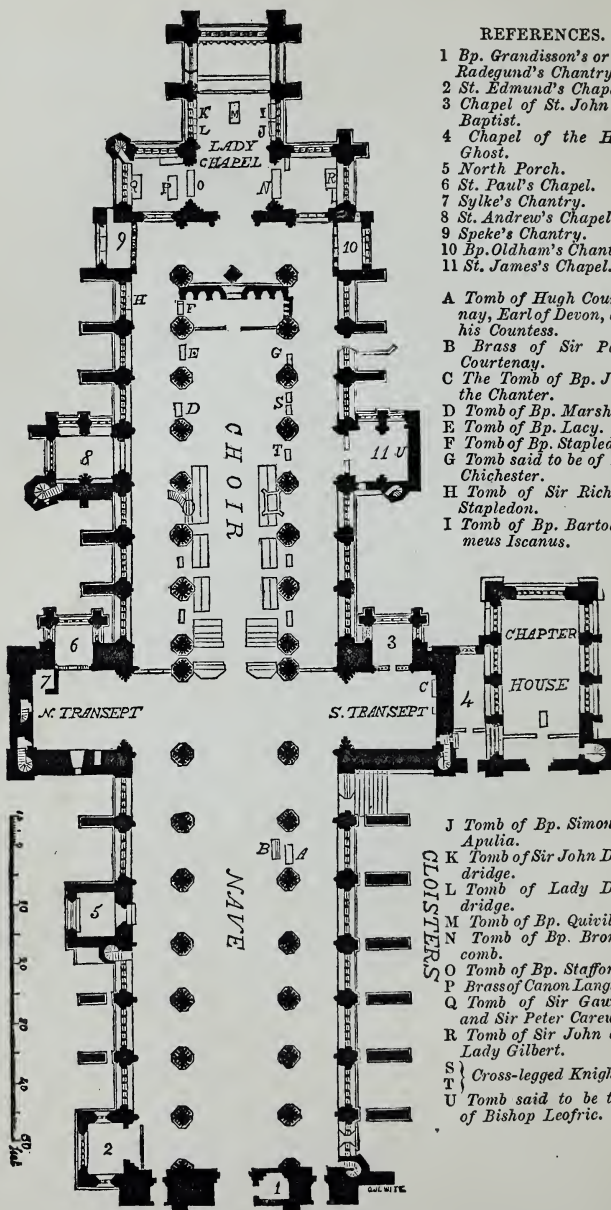
# EXETER CATHEDRAL.



PORTION OF THE WEST FRONT.







# REFERENCES.

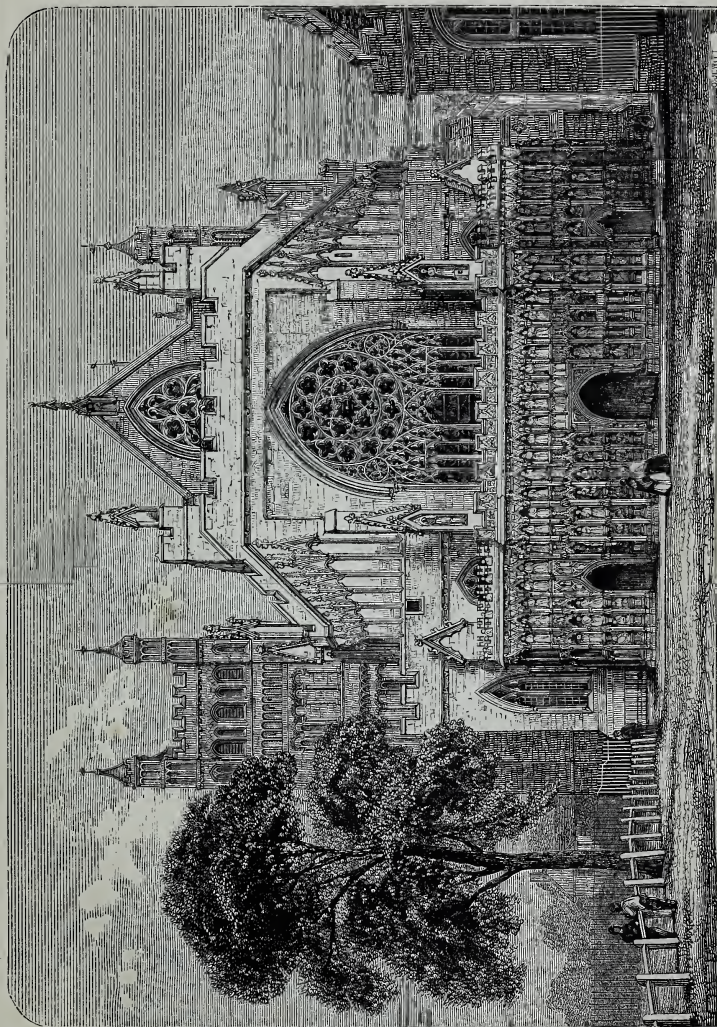
- 1 Bp. Grandisson's or St. Radegund's Chantry.
- 2 St. Edmund's Chapel.
- 3 Chapel of St. John the Baptist.
- 4 Chapel of the Holy Ghost.
- 5 North Porch.
- 6 St. Paul's Chapel.
- 7 Sylke's Chantry.
- 8 St. Andrew's Chapel.
- 9 Speke's Chantry.
- 10 Bp. Oldham's Chantry.
- 11 St. James's Chapel.

- A Tomb of Hugh Courtenay, Earl of Devon, and his Countess.
- B Brass of Sir Peter Courtenay.
- C The Tomb of Bp. John the Chanter.
- D Tomb of Bp. Marshall.
- E Tomb of Bp. Lacy.
- F Tomb of Bp. Stapledon.
- G Tomb said to be of Bp. Chichester.
- H Tomb of Sir Richard Stapledon.
- I Tomb of Bp. Bartolomeus Iscanus.

- J Tomb of Bp. Simon de Apulia.
- K Tomb of Sir John Doddridge.
- L Tomb of Lady Doddridge.
- M Tomb of Bp. Quivil.
- N Tomb of Bp. Bronescomb.
- O Tomb of Bp. Stafford.
- P Brass of Canon Langton.
- Q Tomb of Sir Gawain and Sir Peter Carew.
- R Tomb of Sir John and Lady Gilbert.
- S } Cross-legged Knights.
- T }
- U Tomb said to be that of Bishop Leofric.

GROUND PLAN, EXETER CATHEDRAL.

EXETER CATHEDRAL.



WEST FRONT.



# EXETER CATHEDRAL.

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## PART I.

### History and Details.

THE visitor, before entering the cathedral, should be supplied with a short notice of its general history, and with the dates of its various portions.

I. A Benedictine monastery, dedicated to St. Peter, existed within the walls of Exeter at least as early as the reign of Athelstan, and perhaps still earlier, since it may possibly have been the same religious establishment to which Winfred of Crediton (St. Boniface) was sent toward the end of the seventh century, and in which he took his first vows. The monastery was much injured by the Northmen in the tenth and eleventh centuries; and when the united sees for Devon and Cornwall were removed from Crediton to Exeter, in 1050, the conventual church of St. Peter was taken for the new cathedral.

II. Of this *Saxon* church, which occupied part of the site of the present building, no portion remains. WILLIAM WARELWAST (1107—1136), the third bishop after the Conquest, commenced a new edifice, rich in what was then considered, as opposed to the simpler Saxon work, the “marvellous and sumptuous” architecture of the Normans. This cathedral seems to have been

in progress until the episcopate of HENRY MARSHALL (1194—1206), by whom it is said to have been completed, “according to the plan and foundation which his predecessors had laid.” In the course of its erection it had been much injured by fire, at the time of the siege of Exeter by Stephen, in 1136. The portions which remain of this *Norman* cathedral are the two transept towers.

III. In the latter half of the thirteenth century, Bishop WALTER BRONESCOMB (1258—1280), a native of Devonshire, commenced a series of new works, which led to the gradual removal of the Norman cathedral and to the erection of the present edifice. These were in progress from the time of Bishop Bronescomb to that of Bishop Oldham (1270—1519), and the Fabric Rolls, which are preserved in an uninterrupted series from 1279 to 1439, enable us to trace the gradual completion of many of the works, and to assign them to their different periods. The Lady Chapel was partly built during the episcopate of Bishop Bronescomb (1258—1280), and partly during that of Bishop Quivil (1280—1291), who also constructed the transepts out of Bishop Warelwast’s Norman towers. The chapels of St. Mary Magdalene and of St. Gabriel the Archangel, north and south of the Lady Chapel, were, as well as the lower part of the latter, the work of Bishop Bronescomb. Bishop Stapledon (1308—1326) commenced the choir; which Bishop Grandisson (1327—1369) completed, as well as the nave, and (perhaps) western screen, and porches. From these dates it will be seen that the

greater part of the existing cathedral belongs to the *Decorated* period of Gothic architecture. It is, in fact, one of the most interesting examples of this period remaining in England; and its details, which well deserve careful study, will be found of extreme beauty, and full of variety and instruction.

IV. As in other English cathedrals, many of the ancient decorations and arrangements of Exeter were removed or defaced by the 'visitors' of Queen Elizabeth, who in the summer of 1559 (the year after her accession) were appointed to compel the general observance of the Protestant formularies. During the Commonwealth the cathedral (much of the painted glass in which had been destroyed, and which had been otherwise defaced,) was divided into two portions by a brick wall, erected upon the site of the rood-loft, and also extending across the entrances to the choir aisles. The nave, called "West Peter's," was delivered over to an Independent preacher, named Stuckeley, one of Cromwell's chaplains; whilst a Presbyterian named Ford presided in the choir, or "East Peter's." Both preachers "enjoyed great comfort and quiet" until the Restoration, when they were happily expelled. The chapter-house, during this "general eclipse," had been turned into a stable; and the bishop's palace, the deanery, and the canons' houses, into barracks. The partition in the cathedral was pulled down, and other important restorations made, by Bishop Ward (1662—1667).

V. St. Peter, the patron saint of the Saxon conventual church, retained his place after its appropriation as

the new cathedral. About the year 1286, during the episcopate of Bishop Quivil, the district of the city in which the cathedral with its dependent buildings is situated, was separated by strong walls and gates, forming what is now known as "The Close." Similar arrangements, by which the cathedral was converted into a fortress within a fortress, were made in nearly all the episcopal cities of England immediately after the Conquest; thus supplying the Churchmen with their own secure stronghold, whilst another quarter of the city was generally assigned to the castle, with its men-at-arms. In Exeter, the cathedral lies on the south side of the High-street, which is in fact the "Ikenild way" that divided into two parts the Brito-Roman city of Isca; the castle occupies the "Rougemont" or "Red hill," at the north-east angle of the walls. The walls and gates of the cathedral close have long since disappeared; but the district is still exempt from the jurisdiction of the corporation.

VI. Excellent distant views of the cathedral may be obtained from the Alphington causeway, and from the river and canal banks. It there appears on high ground, rising well above the masses of building, some of them antique and picturesque, which slope to the water side. Still more distant prospects of the cathedral and of the entire city are to be gained from all the high ground in the neighbourhood. The finest is perhaps that from Waddlesdown, in the parish of Whitstone, about four miles from Exeter, embracing the entire estuary of the Exe, the northern border of Dartmoor, and a wide fringe





NORTHERN TOWER.

of sea. From this point the visitor may pass in review the fortunes of the so often besieged city that lies spread out beneath him, with its dark cathedral towers rising like landmarks above the lower roofs. All these distant views are the more to be valued from the difficulty of obtaining anything like a satisfactory near prospect. The south side of nave and choir is entirely hidden by ordinary houses, and by the episcopal palace and gardens; and it is only the north side which is open, the ground about which is turfed with bright greensward close under the grey walls, and planted with a few elm trees, whose outstretching branches contrast pleasantly with the sharper lines of the building and its dark masses of stone. [See Plate I.] “As we walk round this, we cannot but consider that the cathedral, though far from lofty, and presenting none of the majestic features of several of its sister churches, is nevertheless a fine composition. The aisles of choir and nave, intercepted by the stately Norman towers, farther broken by the prominence of their chantries, and spanned by flying buttresses richly pinnacled; the large, pure windows, which pierce both aisle and clerestory; the roof, highly pitched, and finished with crest-tiles, form a decidedly graceful and pleasing whole.” — *J. W. Hewett*<sup>a</sup>. A further notice of the exterior of the cathedral will be found in § xxxix.

VII. The ascertained dates of the various parts of the cathedral may here be briefly recapitulated :—

<sup>a</sup> History and Description of the Cathedral Church of St. Peter. It is right to acknowledge the great assistance we have derived from Mr. Hewett's careful labours.

North and south transept towers, William Warelwast, (1107—1136).

Lady-chapel (partly), Walter Bronescomb, (1258—1280).

——— (completed), Peter Quivil, (1280—1291).

Choir (commenced), Walter de Stapledon, (1308—1326).

—— (completed,)—nave, western screen, (?) John Grandisson, 1327—1369.)

The expense of these various works was defrayed chiefly by the bishops themselves, but partly by subsidies from the clergy and from the various religious houses in the diocese.

VIII. The *west front*, [Frontispiece], usually regarded as the latest work of Bishop Grandisson, who died in 1369, is of very high interest; and although it cannot compete with those of Wells or Lincoln, (both of earlier date,) may justly claim great beauty as an architectural composition<sup>b</sup>. It recedes in three stories, the lowest of which is formed by the sculptured screen; the second contains the great west window, on each side of which is a graduated arcade; and in the third, or gable, is a triangular window surmounted by a niche, containing a figure of St. Peter, the patron saint of the cathedral. The *screen* deserves the most careful examination. It is pierced by three doorways, and surrounded by a series of niches, in which are the statues of kings, warriors, saints, and apostles, guardians, as it were, of the entrance to the sanctuary. These figures

<sup>b</sup> Whether the west front is really of Grandisson's time is perhaps doubtful. See Part III., Note A, for a further discussion of this subject. It has been assigned by some competent judges to a later period, and was possibly erected during the episcopate of Grandisson's successor, Bishop Brantyngham, (1369—1394).

are arranged in three rows. From pedestals, crowned with battlements, spring angels, each of whom supports a triple pilaster, with capitals. The statues on these capitals, forming the second row, are for the most part those of kings and knights; above the canopies which surmount them appears the third row, chiefly saints and apostles. The positions of the angels are admirably varied. It is difficult to identify with certainty the statues in the two upper rows; and the following list, which exists in MS. in the chapter-house, can only be accepted as possibly accurate. It will be seen that some of the figures are repeated.

In the lower row, beginning on the left hand at the north, are thirty figures:—

- |  |   |
|--|---|
| 1. Canute.   | 21. John.   |
| 2. Edgar.  | 22. Edward I.   |
| 3. Ethelred.   | 23. Edward III.   |
| 4. Justice.  | 24. The Black Prince.   |
| 5. Fortitude.  | } overs<br>door.  |
| 6. Discipline.   |   |
| (These two are busts. The screen, if Grandisson's work, was erected during their life-time. See Title-page.) |   |
| 7. Edward II.  | 25. Godfrey de Bouillon.  |
| 8. Henry III.  | 26. Stephen, Count of Blois.  |
| 9. }   | (Remark the very rich armour. This has also been considered the effigy of Wm. Lord Grandisson, father of the Bishop.) |
| 10. } unknown bishops.   | 27. Guy de Lusignan.  |
| 11. Richard I.   | 28. Ethelwold.  |
| 12. Henry II.  | 29. Alfred.   |
| 13. Stephen.   | 30. Edward the Elder.   |
| 14. Henry I.   |   |
| 15. William I.   |   |
| 16. Robert of Normandy.  |   |
| 17. William II.  |   |
| 18. A king, unknown.   |   |
| 19. }  |   |
| 20. } bishops.   |   |

In the upper row (beginning at the north) are thirty-five figures.

1. Samuel.	19. St. John.	
2. Samson.	20. St. James the Greater.	
3. Jephtha.	21. St. Thomas.	
4. Gideon.	22. St. James the Less.	
5. Barak.	23. St. Simon.	
6. Deborah.	24. St. Luke.	
7. Noah.	25. St. Mark.	
8. St. Matthew.	26. St. Augustin.	
9. St. John.	27. King Ethelbert.	
10. St. Jude.	28. St. Birinus.	
11. St. Bartholomew.	29. St. Boniface.	
12. St. Matthias.	30. Kenigils.	} Kings of Wessex.
13. St. Philip.	31. Cwichelm.	
14. St. Andrew.	32. Kenwalch.	
15. St. Peter.	33. Kentwald.	
16. King Richard II.	34. Ceadwalla.	
17. King Athelstan.	35. Ina.	
18. St. Paul.		

The two statues with shields of arms in niches above the upper row are certainly those of Athelstan and Edward the Confessor, the Saxon king who "expelled the Britons" from Exeter, and the founder of the existing bishopric.

IX. In all these figures the general arrangement of the hair, as well as the fashion of the crowns and of the armour, are those of the reign of Edward III., in which the work was probably completed. The hawk on the wrist (Godfrey de Bouillon), the hand grasping the beard (William I. and II.), and the crossed legs (Edward I.), are attributes or actions frequently assigned to royal personages in ancient romances and

illuminations. The dog seen at the feet of one or two of the knights (Robert of Normandy) is, perhaps, meant to indicate fidelity. The figures of William the Conqueror and of St. James the Less are modern imitations, by Stevens, of the ancient statues, which crumbled to pieces, and at last fell from their niches. All, indeed, are now battered and time-worn; but the work may be compared advantageously with the series of English kings on the choir-screen of York Minster (*temp.* Hen. VI., nearly a century later). The earlier work at Wells and Lincoln is, perhaps, of higher and more ideal character; but this at Exeter is fully entitled to Mr. Cockerell's praise of it as "remarkable, characteristic, and beautiful sculpture."

The platform above the screen no doubt served, as in many foreign cathedrals, as a station from which the Church minstrels and choristers might duly welcome distinguished personages on their arrival; and from which the bishop might bestow his benediction on the people.

X. The three doorways are much enriched. Round that in the centre, within the porch, is a moulding of carved foliage which deserves notice. On the central boss of the groining is a representation of the Crucifixion. The recess within the south doorway contains two sculptures, "The Appearance of the Angel to Joseph in a dream," and "The Adoration of the Shepherds." Both, like the figures on the screen, have suffered not a little from time, and the assaults of Cromwell's Puritans. Between the south door and

that in the centre is *the Chantry of St. Radegunde*, constructed in the thickness of the screen by Bishop Grandisson for the place of his own sepulture. (See, however, Part III.) His tomb formerly existed here, but it was destroyed by Elizabeth's visitors, and the high-born prelate's ashes scattered, "no man knoweth where." On the roof of this chapel is a figure of the Saviour, in low relief, with the right hand raised in benediction. From the holes in the stone, lamps were formerly suspended. The effigy of the Bishop lay apparently beneath the low arch on the eastern side, formerly no doubt open to the nave. The mutilated sculpture of the altar reredos remains on the south side. St. Radegunde, to whom the chantry was dedicated, was the Queen of Chlotarius, eldest son of the Merovingian Clovis; for what reason she was selected as his patroness by Bishop Grandisson, is uncertain. A certain foreign character, which belongs to this chapel, and indeed to the whole western screen, was perhaps the result (if it be really Grandisson's work) of that Bishop's personal connection with the Continent, especially with the Papal Court at Avignon.

XI. We now enter the *nave*. As far as the transepts this is entirely the work of Grandisson, who carried out the plans of his predecessors (Bronescomb and Quivil) with the most unsparing liberality, and, to all appearance, with little or no alteration. It seems probable that the plan for the entire church was matured by Bishop Quivil; since, although it is certain that the nave was erected by Bishop Grandisson, there is no



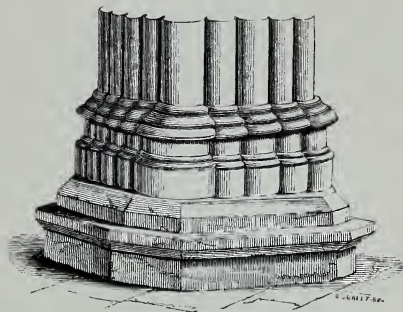
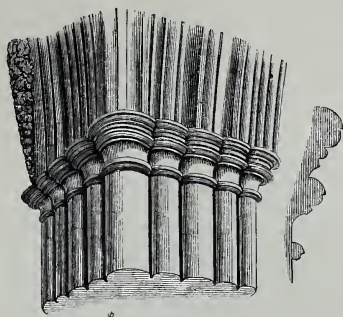


NAVE, FROM THE WEST.

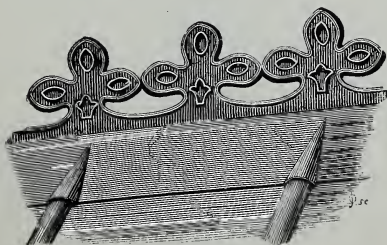
trace in it of that later (curvilinear) Decorated, which was the characteristic architecture of his time. He "enlargid," says Leland, "the west part of the church, making VII arches where afore the plot was made but of V." This probably means that he extended his nave somewhat farther westward than the site of the Norman cathedral; its present length is 140 feet. The view looking east is intercepted by the organ, which is placed above the screen at the entrance to the choir; but the general impression, notwithstanding an apparent want of height<sup>c</sup>, is that of great richness and beauty. [Plate II.] The roof especially, springing from slender vaulting-shafts, studded with delicately carved and varied bosses, and extending unbroken to the east end of the choir, is exceeded in grace and lightness by no other of the same date in the kingdom, and by few on the Continent. The carved *bosses*, all of which retain traces of colour, represent foliage, animals (near the centre of the nave is a sow with a litter of pigs), grotesque figures, heraldic shields, subjects from early "bestiaries" and romances, such as the centaur with a sword and the knight riding on a lion toward the eastern end, heads of the Virgin and Saviour, the Passion and Crucifixion, and in the centre of the second bay, the murder of Becket. Grandisson wrote a life of the great Archbishop, which remains in MS., but was very popular in its day. The episcopal figure on

<sup>c</sup> This impression is partly owing to the unbroken stretch of the roof. The actual height is seventy feet. The naves of Wells, Worcester, and Lichfield are all lower than that of Exeter.

the adjoining boss may either represent Becket, or Grandisson himself. Clustered pillars of Purbeck marble, contrasting well with the lighter stone (from Silverton and Bere) of which the walls and roof are constructed, separate the nave from the aisles, and divide it into seven compartments, or "bays." [Plate III.] The *corbels* between the arches, which support the vaulting-shafts of the roof, are, perhaps, peculiar to this cathedral, and should be especially noticed. They are wrought into figures, twisted branches, and long sprays of foliage, and afford excellent examples of the very best period of 'naturalism.' Every leaf is varied, and the character of the different kinds (here for the most part oak and vine) is admirably retained. [Plate V.] The second corbel on the south side of the nave exhibits the Virgin treading on an evil spirit, and carrying the Divine Infant. Above is her coronation. The easternmost nave-corbels display on the north side Moses, with his hands supported by Aaron and Hur [Plate V. fig. 1]; and on the south, the risen Saviour, with cross and banner. The brackets at the foot of these corbels are crowned heads; and possibly represent Edw. I. and II., the first beardless as usual, the other more defaced. The second corbel on the north side represents St. Cecilia, with a somewhat grotesque angel listening to her music. [Plate IV.] A blind arcade, taking the place of the triforium, deeply recessed, and arranged in groups of four arches under each bay, runs above the nave-arches; and in the central bay on the north side projects the *Minstrels' Gallery*, an arrangement for the accommodation

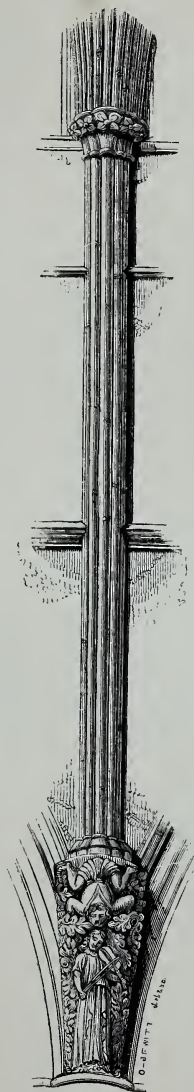


CAPITAL AND BASE OF PIERS IN THE NAVE.



LEADEN RIDGE-CREST OF NAVE.





VAULTING-SHAFT AND CORBEL IN THE NAVE.





Nave.



Choir.



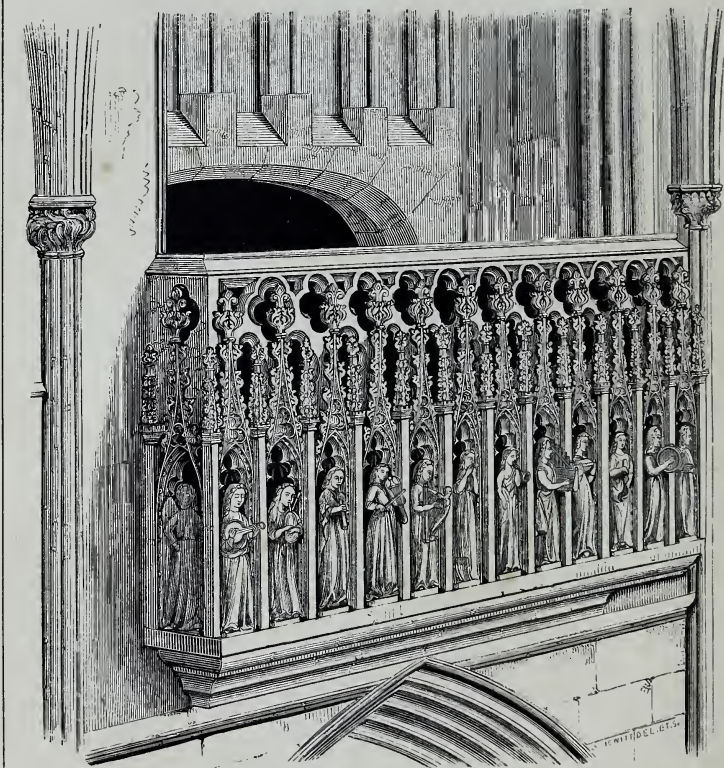
Choir.



Choir.







MINSTRELS' GALLERY.

of musicians on high festivals, which occurs in this perfection nowhere else in England. [Plate VI.] There are, indeed, other examples at Wells and at Winchester, but of far less interest and importance. Each of the twelve niches into which its front is divided contains the figure of a winged angel playing on a musical instrument, and surmounted by a rich canopy. The instruments, beginning from the west, are,—a cittern, bagpipes, flageolet, crowth or violin, harp, an unknown or unseen instrument, (the fingers are put close to the mouth,) trumpet, organ, guitar, wind instrument, tambour, and cymbals. The two corbelled heads below, supporting niches, are possibly those of Edward III. and Philippa. The manner in which the hands and arms are raised above the heads is unusual. Above the arcade and minstrels' gallery is the clere-story, along which a gallery is pierced in the thickness of the wall.

XII. The *windows* of the nave, all of the best and purest (geometrical) Decorated, are said to exhibit a greater variety of tracery than can be found in any other building in the kingdom. (I. W. H.) They are arranged in pairs, on opposite sides of the cathedral; so that no two, side by side, will be found to resemble each other. The varied and graceful patterns of the lead-work should also be noticed. The stained glass in the great west window is, for the most part, modern and worthless, (it dates from 1766,) injuring the beauty of the window itself by its entire want of harmony and meaning. The ruby glass in this window is said to be

some of the latest that was manufactured in England before M. Bontemps revived the art.

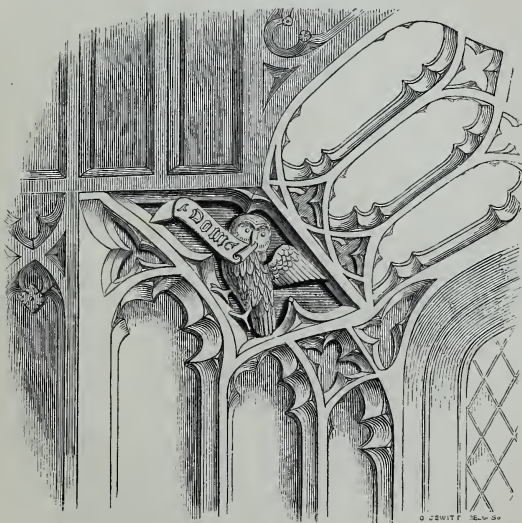
XIII. Opening from the first bay of the nave on the north side, is the little *Chapel of St. Edmund*, of considerably earlier date than the nave itself, with which it was connected by Bishop Grandisson; it now serves as the Episcopal Consistory Court. In the fifth bay, on the same side, is the *north porch*, at present unused. The *font*, which stands on the south side of the nave, was presented by Archdeacon Bartholomew in 1842, and is nearly a copy of that in Beverley Minster (1534), of much later date and character than the architecture with which it is here associated. In the last bay of the nave on this side is a doorway of the Early English period, formerly opening to the cloisters, and which must have been preserved from the earlier nave by Bishop Grandisson. The massive buttresses on this side of the cathedral bear traces of their adaptation to the south walk of the cloisters. Against the east wall is an inscription in early characters, not altogether intelligible, but which seems intended to contrast the first and second Adam. Between the two first buttresses on the south side is a finely cut consecration cross. [Plate VII.] The present arrangements, by which the nave has been adapted for congregational worship, were made in the spring of 1859.

XIV. On the south side of the nave is the *high tomb*, with much mutilated effigies, of HUGH COURTENAY (died 1377), second Earl of Devon of the house of Courtenay, and of his Countess Margaret (died 1391), daughter of



## CONSECRATION CROSS,

On the north wall of the Nave, in the Cloisters.



## REBUS IN BISHOP OLDHAM'S CHAPEL:

Owl "Dom."



Humphrey de Bohun, Earl of Hereford and Essex, by Elizabeth, daughter of Edward I. On the pavement beside this monument is the *brass*, still interesting, and once very fine, of their son, SIR PETER COURTENAY (died 1406), standard-bearer to Edward III., and distinguished in the French and Spanish wars under the Black Prince. These tombs were formerly inclosed within a chantry. The following inscription, only part of which remains, once surrounded the brass:—

“Devonie natus comes Petrusque vocatus  
Regis cognatus, Camerarius intitulatus,  
Calesie gratus, Capitaneus ense probatus  
Vita privatus fuit hinc super astra relatus.  
Et quia sublatus de mundo transit amatus  
Cœlo firmatus maneat sine fine beatus.”

The very graceful canopy, and the octofoils at the angles of this brass, should be noticed.

Nearly opposite the Courtenay tomb was the chantry of Bishop Brantyngham (died 1394), which has entirely disappeared. Among the grave-slabs on the flooring of the nave is that of JOHN LOOSEMOORE, builder of the noble organ of the cathedral, who died in 1682. He is ranked by Dr. Burney (*Hist. of Music*) among the first organ-builders of his time.

XV. Passing into the *north transept*, the visitor should first remark the manner in which Bishop Quivil (1280—1291) formed the transepts out of the Norman towers of William Warelwast. “The inner side of each” (adjoining the nave) “was taken down to nearly half its height from the ground, and a vast substantial arch constructed to sustain the upper remaining part.”

These arches spring from a point level with the base of the clerestory windows, and are of great height and strength; the original Norman walls remain, of course, within. In the north transept, one of the Norman windows and two narrow circular-headed doorways still exist; but the squareness and narrowness of the transepts are the most evident indications from within, of their origin<sup>d</sup>. The passage through the clerestory is carried into both transepts, and leads into open galleries, which project east and west, and are supported on vaulting, the heads at the corbels of which should be noticed. [Plate VIII.] These galleries, as well as the great windows at the extremities of the transepts, are generally assigned to Bishop Quivil, as well as the *Chapels of St. Paul* and of *St. John the Baptist*, which open east of the two transepts. The side-windows in both should be observed. The screen which divides these chapels from the transepts is, however, later, and perhaps of the same period as the choir-screen. On the floor of St. Paul's Chapel (north transept), now used as the lay vicar's vestry, are a few good tiles. Adjoining it is the chantry of WILLIAM SYLKE, sub-chanter, who founded it in 1485, and was buried in it in 1508. In front lies his effigy, an emaciated figure in a shroud; and the inscription above runs, "Sum quod eris, fueram quod es, pro me, precor, ora." On the wall at the

<sup>d</sup> Whether, in the original Norman plan, these were the western towers, or (as is most probable) transeptal towers as at present, and as in the neighbouring church of Ottery St. Mary, is uncertain. See Part III., Note B.



GALLERY IN THE NORTH TRANSEPT.



back of this chantry is a mural painting of the same date, which has recently been discovered. The subject is the Resurrection, with soldiers in armour in the foreground, whilst the three Maries are seen approaching behind; the figure of the Saviour has a certain dignity which deserves notice.

Against the east wall is a memorial for the officers and soldiers of the 20th, or East Devon regiment, who fell in the Crimea.

XVI. The *clock*, which occupies the north side of the transept, is celebrated. It is certain that a clock existed "in boreali turre" of the cathedral in the year 1317; which was probably the same which yet remains. "It has two dials, and its construction is referred to the reign of Edward III.,"—it is probably older,—“when the science of astronomy was in its nonage, and the earth regarded as the central point of the universe. The upper disc, which was added in 1760, shews the minutes. The lower disc is divided into three parts; the figure of the earth forming the nucleus of the innermost circle, that of the sun traversing the outer space, that of the moon the intermediate one. The sun is stamped with a fleur-de-lys, the upper end pointing to the hour of the day, the lower to the age of the moon; while the figure of the moon is made black on one side, and moved by the clock-work, so as to imitate the varying aspect of its inconstant original.” It need hardly be said that very little of the ancient works remain. The last restoration and re-gilding took place about four years since (1859). There is a very similar

clock in the church of Ottery St. Mary. A door below the clock leads upward to the tower, in which is hung the *Great*, or *Peter bell*, brought from Llandaff by BISHOP COURTENAY (1478—1486), and, (since the fracture of the great bell in the New Palace of Westminster, which weighed upwards of 30,000 lbs.), the second largest bell in England; it weighs 12,500 lbs. The bell which exceeds it in weight is Great Tom at Christ Church, Oxford, 17,000 lbs. The “Peter” bell was “crazed” on Nov. 5, 1611, “most probably,” says Mr. Hewett, “from a too violent ringing in commemoration of the discovery of the Gunpowder Plot,” and was recast in 1676. Its diameter at the mouth is 6 feet 3 inches; its height nearly 4 feet 8 inches. It is of course never rung, but the hours are struck on it by an enormous hammer. The visitor who happens to be in the tower at the time of striking will experience a new sensation,—the humming of the great mass of metal lingers for many minutes among the huge beams and rafters. A superb view of the city, surrounded by trees and gardens, of the river, and of its junction with the sea at Exmouth, is obtained from the top of the tower, the upper part of which (of Perpendicular character) was raised and adapted by Bishop Courtenay for the reception of Great Peter.

XVII. The *south transept* precisely resembles the north; and the *Chapel of St. John the Baptist*, which opens from it east, is of the same time and character as that of St. Paul in the opposite transept. In the south-east angle of the transept is a tomb said to be that of

BISHOP JOHN THE CHAUNTER (1185—1191), but apparently of later date. The monument of “debased” Gothic, against the east wall, was erected in 1568, at the suggestion of Hoker, the historian of Exeter, for Leofric, first bishop of the see. He does not, however, “lie here,” as the inscription asserts, but was buried somewhere in the crypt of the Saxon church. Sir Peter Carew, for whom there is a mural monument against the south wall, was a younger brother of George Carew, Earl of Totnes. In the south tower are eleven bells, ten of which are rung in peal, the heaviest in England.

XVIII. A door, opening from the south-west angle of the transept, leads to the *Chapel of the Holy Ghost*, a narrow, semi-cylindrically vaulted building, now entirely disused. It appears on a seal of the Chapter, A.D. 1237, and is certainly of early date. In it is the font, which formerly stood in the nave, a marble basin of classical design. It was first used at the baptism of the Princess Henrietta, daughter of Charles I.<sup>e</sup>, who was born at Bedford-house, in Exeter, in 1644.

XIX. Beyond this chapel is the *Chapter-house*, opening from what is still called the cloisters, although the cloisters themselves were entirely demolished during the Protectorate. The lower part of the chapter-house is surrounded by a fine arcade of Early English character, dating early in the thirteenth century, probably from the episcopate of Bishop Brewer, (1224—1244).

<sup>e</sup> The unfortunate Duchess of Orleans, through whom the house of Modena and others deduce their claim to the English crown.

The upper part, with its Perpendicular niches, was the work of Bishop Lacey, (1420—1455). The east window is attributed to Bishop Neville, (1458—1465); and the ceiling, richly painted and gilt, is said to have been given by Bishop Bothe, (1465—1478). The chapter library, a collection of about 8,000 volumes, is preserved here. The most valuable MSS., however, belonging to the cathedral, are kept apart in a room above St. Andrew's Chapel. On one of the cases in the chapter-house is placed an alabaster model of the tomb of Bishop Carey in the church of Sta. Croce at Florence, where he died in 1419. On another case are the chalice, paten, and sapphire ring found in the tomb of Bishop Bytton, before the high altar.

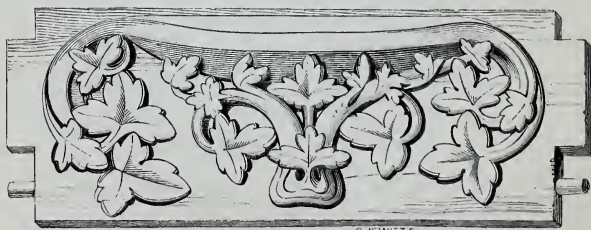
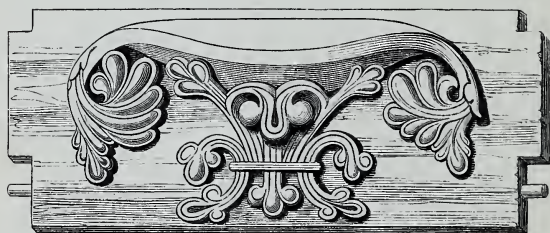
XX. The beautiful *choir-screen*, now supporting the organ, was possibly the work of Bishop Brantyngham (1370 — 1394). Its three broad ogee arches rest on shafts of Purbeck marble. The spandrels are filled with graceful foliage; but the rose and thistle, which are now most conspicuous, were barbarously introduced in the reign of James I. The thirteen small arches above are filled with paintings on stone of Scripture subjects, generally said to be of the fourteenth century, and co-eval with the screen. They are probably, however, of the same date as the rose and thistle below, and at any rate, are quite worthless and uninteresting; the parapet above is modern. The *organ*, built by Loosemore in 1665, and rebuilt by Lincoln in 1819, is among the finest in England, and is said to be the most ancient in actual use. "It consists of three parts: the great

organ, including the swell, the choir organ, and the double set of lateral pipes affixed on each side at the junction of the choir and transepts." The metal of the pipes is said to be of singularly fine quality. Loosemore's organ was especially praised by Roger North, who visited Exeter with the Lord Keeper Guildford; and its most solemn tones were called forth on the occasion of the reception of the Prince of Orange in 1688. (See Part II., BISHOP LAMPLUGH.)

XXI. The four eastward bays of the *Choir* were the work of Bishop Stapledon, (1308—1326). His successor, Bishop Grandisson, (1327—1369), at once carried on the work, and dedicated the high altar, Dec. 18, 1328. In writing to his patron, Pope John XXII., at Avignon, he asserts that the cathedral, then half completed, would, when finished, be superior in its kind to any church in France or England: "*Ecclesia Exoniensis, fere ad medium constructa, mirabili super ceteras in genere suo Regni Anglie vel Francie, si perficiatur, pulchritudine renitebit.*"—(*Grandisson's Register*, vol. i. fol. 39.) High as this praise was, the beauty of the vaulted roof and the extreme grace of the details are proofs that it was scarcely exaggerated. The roof-bosses and corbels [Plate V. figs. 2, 3, 4] are of the same character as those in the nave; but the latter are even more admirable in design, and far more varied in foliage. Maple, oak, ash, the filbert with its clusters of nuts, and the vine with fruit and tendrils, could hardly be reproduced more faithfully. On the corbel above the organ-screen, on the north side, is a coronation of the Virgin,

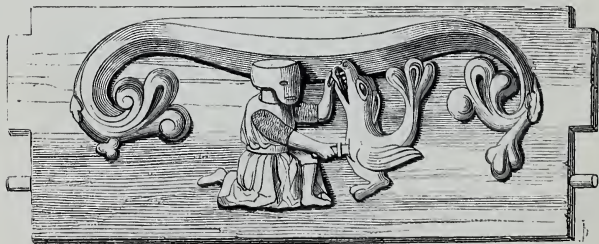
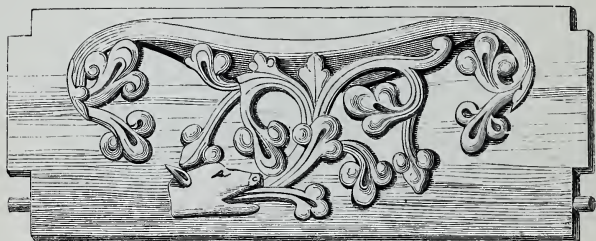
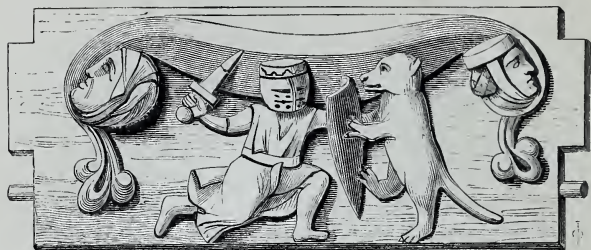
and on that beyond it a Virgin and Child with censing angels. Bishop Stapledon's four eastward bays differ from Grandisson's only in the arcade above the arches, which is not so deeply recessed. The original altar-screen, with the silver altar, also part of Stapledon's work, have long been removed. The present *reredos* was designed by Kendall in 1818, and is unusually good for that time. The *sedilia*, with their very rich and fine canopies, were erected by Bishop Stapledon. Lions' heads terminate the pendants of the arches, and the pilasters dividing the seats rest on the backs of lions. The *east window* is early Perpendicular, and was inserted by Bishop Brantyngham about 1390. The stained glass with which it is filled is for the most part ancient, and very fine. Much of it dates apparently from the first half of the fourteenth century, (*temp.* Edw. I. and II.,) and was removed from the earlier window; the shields below are those of early bishops and benefactors; the figures of saints above, most of which are to be recognised by their emblems, deserve careful notice. Beginning with the *lowest row*, and at the left hand, are,—St. Margaret, St. Catherine, St. Mary Magdalene, St. Barbara, the Virgin and Child, St. Martin, St. Peter, St. Paul, and St. Andrew. All these figures are under very rich and varied canopies. The first three and the last three are of the first period; the others of Brantyngham's time. In the *middle row* are,—St. Sidwell, or Sativola, believed to have been a British lady of noble birth, and contemporary with St. Winfred of Crediton, (first half of the eighth century). Her legend asserts that she





MISERERES IN THE CHOIR.



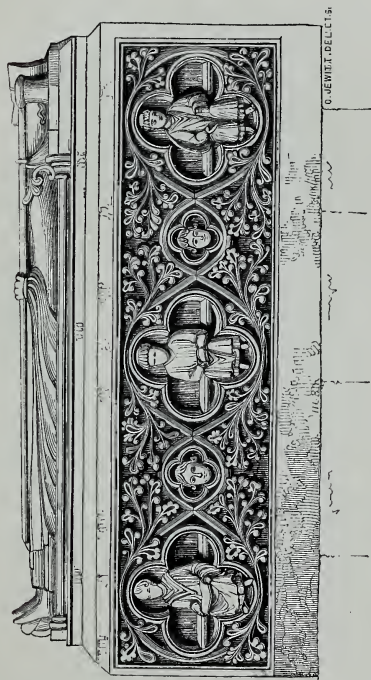


was beheaded by a mower, at the instigation of her stepmother, who coveted her possessions, near a well outside the walls of Exeter. This well, long known as St. Sidwell's well, had over it a very ancient "castellum aquæ," which was destroyed by the railway works in 1858. In the window St. Sativola appears with a scythe in her left hand, whilst at her right is a well with a stream of water flowing from it. These emblems may either form a rebus of her name (scythe-well) or refer to her martyrdom. Her tomb was shewn in St. Sidwell's Church. Beyond St. Sidwell are,—St. Helena, St. Michael, St. Margaret, St. Catherine, Edward the Confessor, and St. Edmund. All the figures in this row are of Brantyngham's period. The three figures in the uppermost row are Abraham, Moses, and Isaiah. These are of the first period. The tone of colour throughout this window is very fine and solemn. The heraldry in the upper part of the window is modern. In the north clerestory windows of the central bay are four headless figures, of early Decorated character. The beautiful running pattern forming the ground on which they are placed should be noticed. The length of the choir is 131 feet.

XXII. Of the *wood-work* in the choir the visitor should especially remark the *misereres*, [Plates IX. and X.], (which have been cut down to fit their present places,) dating from the beginning of the thirteenth century; they are, perhaps, of Bishop Marshall's time, (1194—1206,) and probably the earliest in the kingdom. They are fifty in number, and their subjects are of the

usual character,—foliage, grotesques, animals, (among which is an elephant,) and knights in combat, whose heater shields, flat helmets, and early armour are especially noticeable. Remark, on the *south* side of the choir, a mermaid and merman holding some circular instrument between them, the elephant mentioned above, and a knight sitting in a boat drawn by a swan, an illustration of the romance of the *Chevalier au Cygne*. On the *north* side, a knight attacking a leopard, a monster on whose back is a saddle with stirrups, a minstrel with tabor and pipe, a knight thrusting his sword into a grotesque bird, and a mermaid holding a fish. The Early English character of the foliage, as well as its graceful arrangement, should be noticed throughout. The *episcopal throne* on the south side, put together without a single nail, and towering almost to the roof, was the gift of BISHOP BOTHE, (1465—1478,) and is an excellent specimen of that period. The lightness of its ascending stages almost rivals the famous “sheaf of fountains” of the Nuremberg tabernacle. It is said to have been taken down and concealed during the Rebellion. The date of the *pulpit* is 1684.

XXIII. On the *south* side of the choir is a monument attributed to BISHOP CHICHESTER, (1138—1155,) a plain slab, once containing a brass. If it really commemorates this bishop, it must of course be of much later date. Further west is the plain tomb of BISHOP WOLTON, (1579—1594). On the *north* side are the tombs of—BISHOP MARSHALL, [Plate XI.], died 1206; the tomb (half hidden by the choir-screen) on which his effigy



TOMB OF BISHOP MARSHALL.



[Plate XII.] lies is carved at the sides with figures in medallions; it should be compared with those of Bishops Bartholomæus and Simon of Apulia, in the Lady-chapel: the ornament about the neck of the cope (certainly *not* the apparel) occurring in this effigy, and in that of Bishop Simon de Apulia, is very peculiar and unusual; in character it resembles Early English foliage:—BISHOP LACEY, died 1455, a plain slab, to which “great pilgrimages were made by the common people,” since the Bishop died in the odour of sanctity, and many miracles were said to have been done at his tomb: a local tradition asserted that he died in an attempt to abstain altogether from food during the forty days of Lent; and an emaciated figure in the north choir aisle was pointed out as his:—BISHOP BRADBRIDGE, died 1578: and BISHOP WALTER DE STAPLEDON, murdered in 1326, a fine figure, holding a crozier with the left hand and clasping a book with the right. On his sleeve are two keys addorsed—the arms of the see as borne by him. His feet rest on foliage, between which is a shield, once no doubt charged with his bearings. The canopy, of Perpendicular character, was apparently restored at the same time as the choir-screen,—early in the present century. Under it, and not visible except from within, is a large figure of the Saviour; the head surrounded by an aureole, the hands, in which are the marks of the nails, raised in benediction, and the feet, similarly marked, resting on an orb. At the side, and as if climbing upward toward the Saviour, is a small figure of a king, crowned and wearing a

scarlet robe. The hair is arranged as in the effigies of Edward II.

The arms of Bishop Marshall, of Bishop Lacey, and of Bishop Stapledon appear on the choir-screen above their respective monuments. The screen itself dates apparently from Bishop Brantyngham's time, (1390).

XXIV. We now enter the *north choir-aisle*, portions of which, as of that on the south side, have been attributed to Bishop Bronescomb, (1257—1280). The walls alone, however, can be of this time. The windows and vaulting were unquestionably, like the choir, part of Grandisson's work. As in the nave, the windows correspond with those in the opposite aisle. *St. Andrew's Chapel*, which opens from this aisle, and is now used as the canons' vestry, is of very early Decorated character, and is more probably the work of Bronescomb; it precisely resembles the opposite chapel of St. James. Both have chambers above them, which seem to have been divided from the chapels below at a later period. The entire projections "may have been intended by Bishop Bronescomb as transepts for the Norman Cathedral, before the plan of the new edifice was conceived. . . . The vaulting and windows of the chambers above these chapels are of the very earliest Middle Pointed (Decorated) character, while the corbels which support the vaulting seem by their size to intimate that they were to be viewed from beneath."—*J. W. Hewett*. (See, however, Part III. Note B.)

XXV. In the chamber above St. Andrew's Chapel are preserved the archives of the see, commencing

from the time of Bishop Bronescomb's accession in the reign of Henry III., the Fabric Rolls, the original MS. of the "Exon Domesday," relating to the counties of Devon and Cornwall, the volume of Saxon poetry bequeathed to the cathedral by Leofric, first Bishop of Exeter, (see Part II., BP. LEOFRIC,) so well known to all Saxon scholars as the *Codex Exoniensis*, and three MSS. by Roger Bacon. The *Liber Pontificalis* of Bishop Lacey, and the Order of the Services in Exeter Cathedral, compiled by Bishop Grandisson, are also kept here. These venerable MSS. can only be seen by application to the Registrar of the cathedral.

XXVI. The monuments to be noticed in the north choir-aisle are:—BISHOP CAREY, died 1626, with effigy; (he was buried, however, according to Fuller, "Worthies," in St. Paul's Cathedral, London): a mural tablet for ROBERT HALL, died 1667, eldest son of Bishop Joseph Hall, "*hujus ecclesiæ vivus, Thesaurarius; mortuus, Thesaurus:*" a small but pleasing tablet to Canon Rogers of Penrose, died 1856: an emaciated sepulchral figure in a niche of very late character, (formerly called Bishop Lacey's, see *ante*): the early Elizabethan tomb of Anthony Harvey, (1564): and the tomb, with cross-legged effigy, of a knight whose armour is of the early part of the fourteenth century; an esquire stands at the head of the recumbent figure, and a second holds a horse at the feet; both are now headless. This is no doubt a memorial of SIR RICHARD DE STAPLEDON, who died after the year 1330, an elder brother of Bishop Walter, generally, but erroneously,

said to have been murdered with him in London. One side of Bishop Marshall's tomb, displaying three sitting figures in medallions, may also be examined from this aisle.

XXVII. The *Chantry of St. George*, opening at the end of this aisle, south, was founded about 1518 by Sir John Speke, of White Lackington in Somersetshire, whose effigy lies within it. The entire chantry is a mass of rich carving. It has, however, been materially injured by the opening of a doorway, from which a passage leads into the Close.

XXVIII. At the extreme east end of the aisle is the *Chapel of St. Mary Magdalene*, the work, most probably, of Bishop Bronescomb, died 1280. The east window, like that of the corresponding chapel of St. Gabriel, contains some good stained glass, part of which dates from the first half of the fifteenth century, and is fine. A beautiful arcade below the windows is much hidden by high monuments. The screens dividing these chapels from the aisles are of Perpendicular character. In St. Mary Magdalene's chapel is a striking Elizabethan monument for Sir Gawain Carew, his wife, and their nephew Sir Peter Carew, erected in 1589, and restored in 1857 by existing representatives of the family. The whole has been gilt and coloured, and with very good effect. The monument is in two stages. On the upper rest the effigies of Sir Gawain and his wife; on the lower is that of Sir Peter, cross-legged, a very unusual example of so late a period. Both Sir Gawain and Sir Peter Carew were active in sup-

pressing the Devonshire rebellion in the reign of Edward VI. The other monuments to be remarked here are,—a surprising memorial, without date, for Elizabeth, wife of John Barrett; in front is a sarcophagus covered with drapery; above and below are creatures of uncertain nature, disporting themselves among feather-bed clouds,—and a tablet, with musical instruments, for Matthew Godwin, Mus. Bac., died 1586. On the floor is a small but good *brass*, for Canon Langton, died 1413: a relative of Bishop Stafford, whose tomb adjoins, and possibly of the same family as Stephen Langton the great Archbishop, who was a native of Exeter. The cope is bordered with XP and the Stafford knot.

XXIX. A staircase in the north-east corner of this chapel leads upward to the roofs of the north choir-aisle and of the ambulatory. From the first, a very remarkable view is obtained between the flying buttresses, as far as the north transept. The long perspective is singular and beautiful, and should not be missed by the artist. From the clerestory windows he may look down into the nave, or enter and walk along the gallery. The roof of the ambulatory commands the great east window of the choir, one of the lower divisions of which opens, so as to afford a view of the interior of the cathedral, which from this point is very fine; the roof, especially, is nowhere better seen.

XXX. The low *eastern aisle*, which passes between the reredos of the choir and the Lady-chapel, was formed, as in other cathedrals, for the circulation of pro-

cessions, and should be compared with the eastern aisles, *viæ processionum*, 'procession paths,' or 'ambulatories,' as they were sometimes called, at Hereford, Salisbury, Chichester, St. Alban's, Wells, and Winchester, (*Willis*). Hereford is the earliest of these examples, in all of which this eastern portion is much lower than the choir. "In most of our larger churches, however, eastern additions are raised as high in the centre as the choir itself, as at Canterbury, Rochester, and Ely." The Exeter ambulatory is early Decorated, and perhaps Bishop Bronescomb's work, like the chapels which open from it. The vaulting and bosses resemble those of the side-aisles. Two arches opened at the back of the choir, a beautiful arrangement, the effect of which is now destroyed by the heavy wall of the reredos.

XXXI. The *Lady-chapel*, at present used for early morning service, has been considered of two dates: the lower part has been assigned to Bishop Bronescomb, died 1280; the upper, and vaulting, to his successor, Bishop Quivil, died 1291. It would, however, be not a little difficult to distinguish the works of the two prelates, if such a distinction really exists. Above the arch of entrance, and only seen from within the chapel, is a peculiar fan-light. The windows, very good and striking, oppose each other, as in the nave. The vaulting-shafts are of Purbeck marble, still partly covered with whitewash. The bosses in the easternmost bay of the roof exhibit the head of the Saviour, with the emblems of the four Evangelists. The carved foliage throughout is very good. The piscina and sedilia on



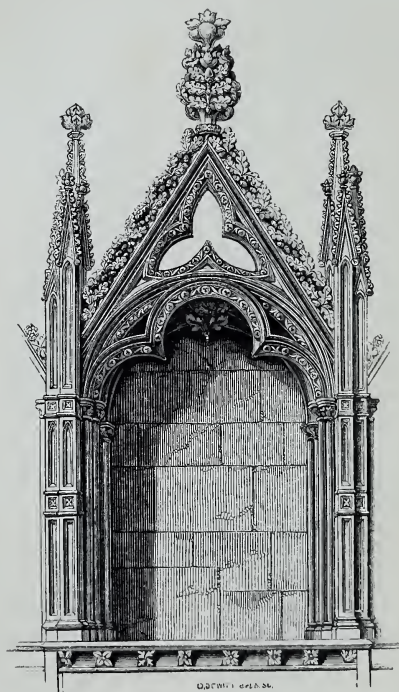


Bishop Bartholomew,  
Died 1184.



Bishop Marshall  
Died 1206.





CENTRAL NICHE OF THE REREDOS, LADY CHAPEL.





Bishop Simon de Apulia,

Died 1233.



Bishop Edmund Stafford,

Died 1419.

the south side should be noticed. The reredos under the east window was restored by Mr. Kendall early in the century, only the central compartment [Plate XIII.] (with a recess, serving as a tabernacle or relic shrine,) being ancient. This compartment is of Grandisson's period. The westernmost bays of the chapel open to the side chantries with very good effect.

XXXII. In the centre of the pavement is the tombstone of Bishop PETER QUIVIL, died 1291,—a slab with foliated cross, and the inscription, “Petra tegit Petrum, nihil officiat sibi tetrum.” The visitor should regard this slab with no little interest, if he believe, as is most probable, that Bishop Quivil was the author of the plan of the Cathedral as it now appears. Placed in the recesses of the arcade on the *south* side are the effigies of Bishop BARTHOLOMÆUS ISCANUS [Plate XII.], died 1184,—in low relief; the face is bearded, and has what seem to be twisted or plaited mustachios: the mitre is high-peaked, like a Norman helmet: a winged monster at the feet is impaled with the episcopal staff: the figure rests under a pointed arch, at the angles of which are censing angels: the stone is Purbeck;—and of Bishop SIMON OF APULIA [Plate XIV.], died 1223. The design generally resembles that of the effigy of Bishop Bartholomæus, but is of far more advanced and artistic character. The whole of Bishop Simon's vestments are most richly jewelled. The dragon's head and the foliage, still conventional, at the feet, should be noticed. It was not until a century later that the ‘naturalism’ of the nave and choir corbels was practicable. These two monu-

ments, and that of Bishop Marshall, died 1206, in the choir, afford a very interesting series, in which the gradual progress of art may be distinctly traced. The wall above Bishop Simon's monument has been richly painted, and the figure of a bishop is still visible.

XXXIII. In corresponding recesses on the *north* side of the chapel are the effigies of Sir John and Lady Doddridge. SIR JOHN, died 1628, one of James I.'s Judges of the King's Bench, was commonly called, says Fuller, "the sleepy Judge, because he would sit on the bench with his eyes shut, to sequester his sight from distracting objects." LADY DODDRIDGE, whose very rich dress is brocaded with roses and carnations, is equally remarkable for her ruff, her wig, and her head-gear.

XXXIV. Under the arches which open from the Lady-chapel to the side chantries, are the tombs, with effigies, of Bishop Bronescomb and Bishop Stafford. That of BISHOP BRONESCOMB, died 1280, on the *south* side, was originally placed, it is probable, within the adjoining chantry of St. Gabriel, which he had founded, and in which he was interred. The effigy is of his own time. The canopy under which it now rests is of Perpendicular character, and may have been raised, and the effigy placed beneath it at the same time (1419) as Bishop Stafford's monument opposite was erected. Bishop Bronescomb's effigy should be compared with the earlier monuments above it. The artist was no common one. The turning lion especially, on which the Bishop treads, is finely given. The grotesque angels at the feet, holding shields, are of the same

date as the canopy, and, like that, contrast very disadvantageously with the simpler and more impressive work with which they are associated. The Bishop's effigy has been covered with elaborate patterns in colour, which can still be traced, and deserve notice. They are perhaps of the same date as the canopy, and as the paintings of saints in the panels of the screen-work which connects the tombs with the arches. The effigy of BISHOP STAFFORD, died 1419, on the *north* side, which has been disgracefully used, is in alabaster, and very fine in all its details. The tabernacle-work above the head, especially rich and beautiful as it is, seems of a different date from the effigy. The canopy is of the same character as that above the opposite tomb, and, like that, has figures of angels carrying musical instruments most ungracefully arranged in the frieze.

On each side of the entrance to the Lady-chapel are two blank arches, with carved corbels full of character, and indicating small love for the "freres" on the part of the designers; they are early Decorated.

XXXV. *St. Gabriel's Chapel*, Bishop Bronescomb's work, like that of St. Mary Magdalene, on the north side of the Lady-chapel, is of precisely similar character. The patron saint of Bishop Bronescomb was St. Gabriel the Archangel; whose feast, by this Bishop's direction, was celebrated in his cathedral with the same solemnities as Christmas and Easter. The east window, which contains some early stained glass, is partly blocked by a monument by FLAXMAN to Major General Simcoe, who died in 1806, having greatly dis-

tinguished himself at the head of the Queen's Rangers during the whole of the American war. In the centre is a medallion of the General, and on either side are full-length figures of a British soldier resting on his bayonet, and an American Indian with a tomahawk. This latter figure should especially be noticed. In this chapel also is the almost living statue of Northcote the painter, a native of Devonshire, by CHANTREY. The artist is seated, with the head slightly bent forward; the marble literally seems to speak. "Wilkie was an historical painter, Chantrey an historical sculptor, because they painted or carved the veritable things they saw, not men and things as they believed they might have been, or should have been." — *Ruskin*. After dwelling on this admirable figure, the visitor will hardly care to inspect the Elizabethan high tomb of Sir John and Lady Gilbert, or the monument with its three busts for the Rev. John Fursman (1727), his wife, and daughter.

XXXVI. Adjoining St. Gabriel's Chapel, south, is BISHOP OLDHAM's chantry, (died 1519,) dedicated to our Saviour. It is of the same character, although the details vary, as the Speke chantry in the opposite aisle. Walls and roof are covered with carving. Under the east window are a series of sculptures, terribly shattered, representing the Annunciation, the Resurrection, and the Nativity. The Bishop's effigy, once richly coloured, lies in a niche in the south wall. The owls in the lower panels, surrounding the chapel, refer to his name — "Old (owld) ham," [Plate VII.]; and in the north-

east corner is an owl with a label issuing from its mouth, on which are the letters *dom*, forming the complete rebus.

XXXVII. In the *south choir-aisle*, which resembles the north, are the effigies of two cross-legged knights, both *temp.* Edward I. They have been assigned (but without certainty) to Sir Humphrey de Bohun, father of Margaret, Countess of Devon, whose effigy is in the nave; and to a knight of the Chichester family. The other monuments worth notice in this aisle are,—BISHOP COTTON, died 1621, with full-length effigy; and BISHOP WESTON, died 1741,—a sarcophagus on which sits an angel.

XXXVIII. A door in the upper part of this aisle (the work of Bishop Oldham, whose arms occur in the spandrels,) leads to the episcopal palace. Opening from the centre of the aisle is the *Chapel of St. James*, like that of St. Andrew, very early Decorated, and used as a vestry by the minor canons. Against its south wall is a monument of Decorated character, said to have been raised in memory of Leofric, first Bishop of Exeter. The design is unusual, and of great beauty.

XXXIX. Returning to the *exterior* of the cathedral, the visitor should especially remark the Norman towers, the cresting of the roof, the flying buttresses, and the north porch. The *Norman towers*, in connection with the long unbroken roof, should perhaps be regarded as constituting the *specialty* of Exeter. At all events, the peculiarity of their present position is so great, and so striking, as at once to attract attention; and the question of their place in the original Norman church (see

Part III. Note B) is one of very considerable interest. Each tower consists of six stages, the two lowest of which are plain: the other four have blind arcades and circular window openings, the details and arrangement of which vary in the two towers. At the angles are square buttresses, which rise above the uppermost story. The south tower is Norman throughout; that on the north was altered by Bishop Courtenay for the reception of the great bell from Llandaff, and its final stage is perpendicular. The *fleur-de-lis cresting* of the roof is of lead, (with which the whole of the roof is covered,) and its form is very graceful and effective. [Plate III.] The *flying buttresses* derive a very grand effect from the fact that the aisle-roofs slope outwards, and not, as usual, inwards. Resulting also from this peculiarity are, the great height of the aisles on the exterior, and an unusual development of the clerestory, without any intervening space between it and the aisle-roofs; and, within the nave, the absence of the triforium; the place of which is, however, indicated by the blind arcade above the piers. The *north porch*, with its triple canopy, is part of Grandisson's work, and very beautiful.

XL. The *Episcopal Palace*, on the south side of the choir, between that and the chapter-house, contains little of interest beyond an Early English arch of very early character, and a chimneypiece in the hall erected by Bishop Courtenay, c. 1486. In the *Deanery*, on the south-west, Charles II., William III., and George III. lodged during their respective visits to Exeter.

# EXETER CATHEDRAL.

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## PART II.

*History of the See, with Short Notices of the  
principal Bishops.*

**B**EFORE the commencement of the eighth century, those portions of Devonshire which had been colonized by the advancing Saxons were subject to the ecclesiastical jurisdiction of the bishops of Wessex, the place of whose see was Winchester. Their diocese remained co-extensive with the kingdom of Wessex, whose boundaries were constantly enlarging, until the year 704, when it was subdivided, and Devonshire passed under the control of the bishops of Sherborne.

In the course of the eighth and ninth centuries the Saxons extended their settlements over the whole of Devonshire; and it became necessary to provide more directly for the ecclesiastical administration of the province. Hoker of Exeter, who has been followed by Godwin and Camden, asserts that the see was first established at Bishops Tawton, in the year 905; that Werstan and Putta were the first two bishops; that the latter, about 912, "taking his journey towards Crediton to see and visit the king, (or, as some say, Uffa, the king's lieutenant,) was by the said Uffa's men slain;" and that, upon his death, the see was removed to Crediton. For this statement no ancient authority exists at present. In what year the Crediton bishopric was founded is uncertain; but the name assigned by Malmesbury and Florence of Worcester to its first bishop, Eadul-

phus, is confirmed by its occurrence in a Saxon Charter of the year 933<sup>a</sup>.

[*Circa* A.D. 910.] The selection of Crediton as the seat of the Devonshire bishopric may have been partly due to the reverence with which it was regarded as the birthplace (about 680) of the Saxon Winfred, better known as St. Boniface, who, as Archbishop of Mayence, and as founder of the great monastery of Fulda, is regarded as the chief apostle of Christianity throughout central Germany. Crediton stands, however, in the midst of meadows, which must always have been rich and productive at a time when the greater part of the country was still unreclaimed; and the ancient camps remaining in its neighbourhood overhang the line of a probably British road, which connected the valley with the Ikenild way at Exeter, on the one hand, and with the northern coast on the other. The situation was thus not inconvenient for the Saxon bishops, who, unlike those of France and Germany, rarely made their residences in walled towns, but, imitating the Saxon kings, “adopted for the most part the old Teutonic habit of wandering from vill to vill, from manor to manor. In this country the positions of cathedrals were as little confined to principal cities as were the positions of palaces<sup>b</sup>.” Thus it is asserted that Eadulf, the first bishop of Crediton, received from the king three villas in Cornwall, in order “that

<sup>a</sup> The sole authority for fixing the earliest see at Bishop’s Tawton is Hoker, (Catal. of the Bps. of Excester, by John Vowell, alias Hoker, Gent., 1584). Hoker may possibly have had some chronicle or charter before him, which does not exist at present. The year 905 is generally asserted to have been that in which the Devonshire bishopric was founded, together with those for Wilts and Somerset; and Archbishop Plegmund is said to have consecrated the bishops for these sees, besides four others, on the same day. The passage in the *Gesta Regum* of Malmesbury, however, (l. ii. c. 5.) on which this statement is founded, has been shewn to be full of anachronisms, and is consequently of but slight authority.

<sup>b</sup> Kemble, *Sax. in England*, i. p. 300. See also ch. viii. p. 395.

he might from thence visit the Cornish race to extirpate their errors." A distinct see was, however, created for Cornwall after the effectual reduction of the province by Athelstan, (925—940). The names of ten Cornish, and of ten bishops of Crediton, have been preserved, the last two in either case being those of Living and Leofric, under the first of whom the two sees were united, and transferred, under the latter, to Exeter.

[A.D. 1035—1047.] Of the Cornish bishops, whose episcopal seat seems to have been first at St. Germans and afterwards indifferently at that place and at St. Petrockstowe, or Bodmin, nothing more than the names has been recorded<sup>c</sup>; nor has it fared very differently with the first eight bishops of Crediton, (from *c.* 920 to *c.* 1035). LIVING, or LIVINGUS, the ninth bishop (1035—1047), was a person of considerable distinction and importance. At first a monk of Winchester, he became successively abbot of Tavistock and bishop of Crediton; and, as his friend and chief counsellor, frequently accompanied Canute on his continental journeys. He was for some time absent with the King in Denmark, and accompanied him on his pilgrimage to Rome, whence the Bishop returned alone to England in order to prepare the way for the favourable reception of Canute. Besides the bishopric of Crediton, he held those of Worcester and Cornwall, the latter of which he received on the death of his uncle, Bishop Buruhwold, (*c.* 1042). The Saxon Chronicle styles Living the *Words-notera*, 'Word-wise,' or eloquent bishop; and the ingenious letter which he addressed to the nobles of England on his return from Rome may still be read in the Chronicle of Florence of Worcester. His triple bishopric was no doubt the reward of his services to the Danish king, in whose behalf he probably exercised something more than word-wisdom. Malmesbury describes

<sup>c</sup> See for all that is accurately known respecting them and the place of their see, Pedler's "*Anglo-Saxon Episcopate of Cornwall*," Lond., 1856.

him as ambitious and tyrannical, and he is said, after the death of Canute, to have been concerned in the cruel seizure, at Guildford (1040), of the Atheling Alfred, son of Ethelred the Unready. In accordance with an ancient belief, which asserted that the deaths of great men were accompanied with great storms and portents, a tremendous thunder-clap (? *horrisonus crepitus*) was, says Malmesbury, heard throughout England at the moment of the death of Livingus, "insomuch that all men thought the end of the world was at hand." He was buried, not at Crediton, but in his monastery at Tavistock, which he had greatly favoured and adorned.

[A.D. 1046—1071.] LEOFRIC, the successor of Living in the sees of Crediton and Cornwall, which remained united, was a bishop of very different character. The "king's priest," and the "king's high-chancellor," he seems to have reflected the earnest piety of the royal Confessor, under whom he was appointed. A document inserted in a volume of the Gospels, now in the Bodleian Library at Oxford, but which was originally Leofric's own donation to the monastery of St. Peter at Exeter, describes him as a man "of modest life and conversation, who, when he succeeded to his see, went about his diocese studiously preaching the Word of God to the people committed to him, and instructing the clergy in learning." It is added that he built churches not a few, and vigorously administered the other duties of his office. The assertion of Florence of Worcester, that Leofric was a Briton (*Britonicus*), is rendered doubtful by his name. It is more certain that, as Malmesbury tells us, his early years were spent in Lotharingia, (*apud Lotharingos altus et doctus*).

[A.D. 1050.] Under Bishop Leofric the episcopal seat for the united sees of Devon and Cornwall was removed from Crediton to Exeter. After the Norman Conquest the seats of many of the Saxon bishoprics which had been established in the open country, (*in villulis*, such as Sherborne, Dor-

chester, Crediton,) were transferred to safer positions within the walls of the chief towns. The necessity for this change, however, had already become evident in the days of the Confessor. Devon and Cornwall had been frequently overrun by the Northmen, who had not spared the religious houses, and who, whilst wintering at Exeter, as they had done more than once, must have readily found their way to Crediton, by the river side, or along the ancient hill road. The Bishop's flocks and herds, and the treasures of his church, must have been frequently swept away; and accordingly, "the barbarous attacks of pirates" is stated as the especial reason which induced Bishop Leofric to apply for the permission of king and pope to remove his see from the "vill" of Crediton to the city of Exeter<sup>d</sup>. A monastery had been founded by Athelstan (c. 928) in Exeter, and dedicated to St. Mary and St. Peter<sup>e</sup>. This monastery, with its possessions, was now (1050) solemnly assigned to Bishop Leofric as the chief place of his see, and its conventual church became his cathedral. He was installed in the episcopal chair by the Confessor himself, who "supported his right arm, and Queen Eadgytha his left." The ceremony took place in presence of the two archbishops, and of many other bishops and nobles.

<sup>d</sup> It is probable that the Saxon cathedral did not occupy the exact site of the present church of the Holy Cross at Crediton, but stood slightly more to the south, perhaps within the existing churchyard. The earliest portions of the present church are of late Norman character.

<sup>e</sup> Athelstan should perhaps be regarded as only the second founder of this monastery; since a house of Benedictines already existed at Exeter in the time of Winfred of Crediton, (680). Asser, who died Bishop of Sherborne about the year 910, asserts that he received from King Alfred "Exeter, with its whole *parœcia* in Devon and Cornwall," probably referring to this monastery. Whether he exercised episcopal jurisdiction over any part of Devonshire is uncertain. See Pauli, sect. 5.

Although there was somewhat more security within the walls of Exeter than at Crediton, the monastery of St. Peter had been greatly despoiled, partly by Earl Harold (afterwards king), and partly by the Northmen. Only two hydes of land, at Ide, remained in its possession, and upon these were only seven head of cattle. The monastery itself was not much better furnished. Half-a-dozen books of little value, and "one worthless priest's dress," were all the library and wardrobe that, according to his own statement, Bishop Leofric found in it when he took possession. His will enumerates the estates which he recovered for the minster, the vestments, articles of church furniture, and sacred vessels, which he bestowed on it, besides many books both in English and Latin, one of which was the "great English book with everything wrought poetry-wise," which still remains among the treasures of the cathedral. It is probable that but a small number of monks remained in the convent at the time of Leofric's accession. They are said to have been removed by the Confessor to the Abbey of Westminster, which he was then in course of establishing; and Leofric replaced them, at Exeter, with a body of prebendaries, or canons, who, says Malmesbury, "not according to English custom, but rather following that of Lotharingia," lived together, eating at a common table, and sleeping in a common dormitory<sup>f</sup>.

[A.D. 1068.] Leofric was not displaced at the period of the Conquest, and was no doubt within the walls of Exeter during the siege of the city by the Norman king in the year 1068. He may have assisted in inducing the citizens to submit to the Conqueror. At all events, he continued

<sup>f</sup> The rule which they followed was that of St. Chrodegang, Bishop of Metz, in Lorraine (Lotharingia), from whence Leofric no doubt brought it. "Hic" (Chrodegangus) "clerum adunavit, et ad instar cœnobii intra claustrorum septa conversari fecit, normamque eis instituit qualiter in ecclesia militare deberent."—*Paul Warnefrid, Gesta Episc. Mettensium, ap. Pertz, t. i.*

undisturbed in his bishopric until his death in 1072. He was buried in the crypt of his cathedral, and two memorials for him were erected, at later periods, in the present church, where they still remain.

[A.D. 1072—1107.] His successor was OSBERN, a Norman by birth, and brother of Earl William of Hereford. He had, however, been brought up in England, in the family of the Confessor, to whom, according to Malmesbury, he was in some degree related. His habits and modes of life were consequently nearer allied to those of the English than to the "pomp" of the Normans. He followed in all things the "customs" of his former lord, King Edward. Content, after the fashion of the ancient bishops, with the old and venerable buildings, he cared little for erecting others, such as the newly-appointed Norman prelates were raising on all sides. Hence he was greatly beloved by the people, and "was," says Malmesbury, "held to be generous in disposition and altogether undefiled in his body." He died, blind, early in the reign of the first Henry.

[A.D. 1107—1128.] WILLIAM WARELWAST, nephew of the Conqueror, to whom, as well as to his two sons, Rufus and Henry Beauclerc, he was chaplain, proceeded (c. 1112), with the true architectural instincts of a Norman prelate, to remove the Saxon cathedral of Leofric and of Osbern, and to erect a more sumptuous edifice on its site. Of this (commenced, but not completed, by Warelwast), the massive transeptal towers are the sole remains. It was greatly injured by fire during the siege of Exeter by Stephen, (1136). Bishop Warelwast was also the founder of the Augustinian priory of Plympton, which, under the patronage of subsequent bishops and of numerous lay-benefactors, became the wealthiest religious house in Devonshire. When bishop elect of Exeter, William Warelwast had been sent to Rome in order to support the King's cause against that of Archbishop Anselm in the famous dispute concerning investitures which had been referred to Pope Paschal II. In his

latter days he is said, like his predecessor, to have become blind ; when, says Hoker, “having small joy of the world, he gave over his bishopric, and became one of the religious canons in his own house of Plympton, where he died and was buried<sup>g</sup>.”

[A.D. 1128—1150.] ROBERT CHICHESTER is said to have enriched his church with relics, and to have been a liberal contributor to the new buildings. A tomb attributed to him exists on the south side of the choir. His successor—

[A.D. 1150—1159.] ROBERT WARELWAST, nephew of Bishop William, was, like him, buried at Plympton. The line of nobly-born prelates is here broken by—

[A.D. 1159—1184.] BARTHOLOMÆUS ISCANUS, of Exeter, (Isca,) the son of humble parents, who was educated, in all probability, in the Cistercian Abbey of Ford, on the eastern border of Devon, with the abbot of which house, Baldwin, afterwards Archbishop of Canterbury, he maintained a life-long intimacy. His great learning and piety assisted in raising him to the bishopric of his native city, where he shone as one of the two great lights of the English Church, “*duo luminaria Ecclesiæ Anglicanæ*,” the title bestowed by Pope Alexander III. on this Bishop and Roger, Bishop of Worcester. “*Erant*,” says Gervasius Cambrensis, “*quasi gemina candelabra Britanniam totam fulgore claritatis suæ irradiantia*.” Bishop Bartholomæus had been the decided opponent of Becket in the early part of his contest with Henry II., especially during the famous scene at Northampton. He subsequently became a warm friend of the Archbishop, and twelve months after his murder assisted the Bishop of Chester in re-consecrating the polluted Cathedral of Canterbury. On this occasion (Dec. 21,

<sup>g</sup> Hoker asserts (what is contradicted by other authorities) that it was after his consecration as bishop, and after his having become blind, that Warelwast “for his wisdom was sent in embassy to Pope Paschalis the Second.” Nothing is said of his blindness, however, by Eadmer, or by any of the chroniclers.

1171,) the Bishop of Exeter celebrated mass,—the first since the murder,—and preached a sermon on the text,—“For the multitude of the sorrows that I had in my heart, Thy comforts have refreshed my soul.”

A remarkable Penitential, set forth by this bishop for observance throughout his diocese, still exists, and condemns many superstitions which are yet prevalent in the west. Others mentioned in it, such as that of the wehrwolf, have disappeared. Matthew Paris records an adventure of Bishop Bartholomæus, during one of his visitations, which not less curiously illustrates the common belief of his time: the dead in a certain churchyard were heard by him loudly lamenting the death of a good man who was in the habit of procuring masses to be said for their repose. (So St. Brinstan of Winchester, whose custom it was to pray for the dead in the different churchyards of his diocese, once heard, after his concluding words, “Requiescant in pace,”—“voces quasi exercitus infiniti e sepulchris respondentium Amen<sup>h</sup>.”) The curious effigy of Bishop Bartholomæus [Plate XII.] remains on the south side of the Lady-chapel. Of the three next bishops,

[A.D. 1184—1191.] JOHN THE CHAUNTER, (so called from his having been raised from that office (precentor) to the bishopric);

[A.D. 1191—1206.] HENRY MARSHALL [Plate XII.], (brother of Walter, Earl Marshal of England; his tomb is on the north side of the choir); and

[A.D. 1206—1224.] SIMON DE APULIA [Plate XIV.], (“eximiæ et prudentiæ et literaturæ vir,” says Matthew of Westminster; in his time the city of Exeter is said to have been divided into parishes; his tomb is on the south side of the Lady-chapel),—little has been recorded. Their successor,

[A.D. 1224—1244.] WILLIAM BRUERE, was one of those high-born and warlike prelates who were at least as well skilled in flinging a lance as in the use of the mass-book.

<sup>h</sup> Rudborne, Hist. Major, ap. Wharton, Anglia Sacra, t. i.

He was son of Sir William de Bruere, founder of the great abbeys of Tor and Hartland, and one of Henry III.'s chief counsellors. Together with Peter de Rupibus, the powerful Bishop of Winchester, Bishop Bruere led the body of English crusaders which was present at Acre in the year 1228, when the Emperor Frederick II. concluded his treaty with Sultan Kameel<sup>1</sup>; and after his return was appointed (1235) to convey the Princess Isabella, sister of Henry III., to Worms, where her marriage was celebrated with the same famous Emperor. In his own church of Exeter he founded the deanery, and (it is said) created twenty-four prebendaries.

[A.D. 1245—1258.] Of RICHARD BLONDY there is nothing to record, except his Devonshire birth, which was at least obscure.

[A.D. 1258—1281.] WALTER BRONESCOMB, like his predecessor and Bartholomæus Iscanus, the son of a poor Exeter citizen, was not in priest's orders (although Archdeacon of Surrey) at the time of his election; and it is recorded as a marvel, that within a fortnight his election was accepted by the King, and confirmed by the Archbishop; and that he was ordained both priest and bishop. He did much for his see, though not without sundry accusations of craft and underhand policy. He was the founder of the College of Glaseney, in Cornwall; and besides building an episcopal residence at Bishop's Clyst, much of the earlier portion of the existing cathedral—part of the Lady-chapel and the adjoining chantries—was his work. The Fabric Rolls which have been preserved commence in the last year but one of his episcopate, (1279). His magnificent tomb (only the effigy on which is of his own time) is on the south side of the Lady-chapel. His birth in Exeter was thus commemorated in the inscription, now illegible:—

“*Laudibus immensis jubilat gens Exoniensis  
Et chorus et turbæ quod natus in hac fuit urbe.*”

<sup>1</sup> See Milman, *Latin Christianity*, vol. iv.

[A.D. 1281—1292.] PETER QUIVIL continued the works of his predecessor in the cathedral, completing the Lady-chapel and forming the transepts out of Bishop Warelwast's towers. Bishop Quivil (whose confessor was a Dominican) is said to have dealt hardly with the Franciscans, who charitably attributed his death, which occurred on St. Francis' Eve, "whilst the Bishop was drinking of a certain sirrop," to the vengeance of their patron saint. His tombstone, with the line, "*Petra tegit Petrum nihil officiat sibi tetrum*," lies in the centre of the Lady-chapel. The Constitutions set forth by him in a diocesan synod will be found at length in Wilkins, *Con. Angl.*, vol. ii., and the most remarkable in Collier's *Eccles. Hist.*, bk. v.

The roofing of the Lady-chapel and parts of the choir-aisles were completed under

[A.D. 1292—1306.] THOMAS DE BYTTON, who was otherwise active in his diocese, and whose tomb, before the high altar of his cathedral, was opened in 1763. The remains then discovered are preserved in the chapter-house. A grant of forty days' indulgence, by three archbishops and five bishops, dated Rome, A.D. 1300, in favour of all true penitents who should avail themselves of Bishop de Bytton's spiritual ministry, or offer up prayers for his prosperity whilst living, or after death for the repose of his soul, or those of his parents, is preserved among the Episcopal Archives. The seals of the Archbishops of Jerusalem and Cosenza, and of the Bishop of St. Mark's, Venice, are still attached to it. After the election of

[A.D. 1306—1329.] WALTER DE STAPLEDON, the episcopate continued in aristocratic hands for some successions. Stapledon was a younger son of Sir Richard Stapledon, of Annery, near Torrington. His enthronization was unusually splendid, and the feast which succeeded it is said to have consumed the revenues of the see for an entire year. In his own cathedral, besides other decorations which have long disappeared, he erected the four east-

ward bays of the choir. In Oxford he was the founder of Stapledon's Inn, (now Exeter College,) and of Hart Hall, which stood on the north side of Broad-street. In London, Bishop Stapledon built "a very fair house" without Temple Bar, for the use of himself and his successors; afterwards bought by Queen Elizabeth's Earl of Essex, and known as Essex House. The Bishop early became one of Edward II.'s privy counsellors, and in 1320 was created Lord High Treasurer. In 1325 he was attached to the embassy which accompanied Queen Isabella to the court of her brother, Charles of France, who was planning to deprive Edward II. of his French dominions. A treaty, to which Edward agreed, was concluded, and Bishop Stapledon returned to England. The Queen, asserting her fear of the Spencers, the favourites of her husband, remained in France, attended by "her gentle Mortimer;" and after war had been declared between the two countries, she landed on the Suffolk coast, supported by a body of 2,000 troops from Hainault. She was immediately joined by the great body of discontented nobles, and advanced at once to London. The King fled to Bristol, leaving the city of London in charge of the Bishop of Exeter, who accordingly demanded the keys of the city from the Mayor. But the citizens rose on the Queen's side, attacked the Bishop as he was riding through the streets, dragged him from the church of St. Paul, where he had taken refuge, and hurrying him to the "great cross in Chepe," there beheaded him, together with certain other knights, (Oct. 15, 1326). The body of the Bishop was at first flung aside irreverently, but afterwards, for the sake of concealment, was buried in the sand, on the river side, near his own palace. Six months later it was removed, by the Queen's command, to his cathedral at Exeter, where it was interred with great magnificence. His tomb remains on the north side of the choir. A diligent search after the murderers of Bishop Stapledon was ordered in a synod held in London in 1329, under Simon

Mepham, Archbishop of Canterbury; and such of them as could be discovered were tried and executed accordingly.

[March A.D. 1326-7—June 1327.] JAMES BERKELEY, of the noble house of Berkeley, succeeded through the interest of Queen Isabella. He died at Yarcombe in Devon, and was buried on the south side of the choir of Exeter cathedral. He was canon of this cathedral before his elevation to the see.

[A.D. 1327—1369.] JOHN GRANDISSON was by far the most magnificent prelate who ever filled the see of Exeter, which he occupied during the most brilliant period of English chivalry and of the English Church. His father, descended from the ancient house of the Grandissons, Dukes of Burgundy, had come into England with Henry, Earl of Lancaster, and had married Sybilla, daughter and heiress of John Tregos, Lord of Ewias, near Hereford. In that neighbourhood the future bishop was born, and early became a good scholar, “very grave, wise, and politick.” When very young he was attached to the Papal Court, and was especially favoured by Pope John XXII., for whom he acted as nuncio at the courts “of all the mightiest princes of Christendom.” On the death of Bishop Berkeley, John Godley, a Canon of Exeter, was chosen as his successor by the Chapter. This election, however, was not confirmed by the Pope, and Grandisson, who was then at the Papal Court, was consecrated Bishop of Exeter, (either on the nomination of the young King Edward III., or on that of John XXII. himself,) in the Dominican Church at Avignon, October 18, 1327. He presided over his diocese, firmly and liberally, for more than forty years, being, says Hoker, “altogether given in doing some good things.” He at once proceeded with the works at the cathedral; dedicated the high altar, December 18, 1328; completed the nave about the year 1350; and after constructing the beautiful western screen, was interred (1369) in the chantry of St. Radegund, formed in its

thickness<sup>‡</sup>. Having purchased the church and manor of St. Mary Ottery from the Chapter of Rouen, (to which body they had been given by the Confessor,) he founded there a collegiate establishment of forty members, greatly adding to and improving the old church, which should be compared throughout with his work at the cathedral. Monuments, with effigies, for Sir Otho de Grandisson, brother of the Bishop, and his wife, remain in the church at Ottery. On his manor of Bishops Teignton he built "a very fair house," which he left for the use of his successors, but "did impropriate unto the parsonage of Radway, to the intent that they might have where to lay their head, if their temporalities should at any time be seized by the King." It was during Grandisson's episcopate that the Black Prince twice visited Exeter; first after landing at Plymouth with the captive King of France, and later, when he returned sick to England with his wife and son, afterwards Richard II. In 1343, Grandisson was sent as ambassador from the King to Pope Clement VI., when "he did his message with much wisdom." He vigorously defended the rights of his own diocese; and when Archbishop Mepham attempted to enforce a personal visitation, Bishop Grandisson met him at the west door of the cathedral with a body of armed attendants, between whom and the Archbishop's followers a contest would have taken place, had it not been arranged that the dispute should be referred to the Pope. "This affront," says Fuller, "did half break Mepham's heart, and the Pope siding with the Bishop of Exeter, did break the other half." He died soon after his return to Kent. Notwithstanding "his great and chargeable buildings," and other works, Bishop Grandisson died very wealthy. His riches are said to have been accumulated by means of his personal economies. "His diet," says Hoker, "was frugal, his receipts great, his expences no more than necessary. . . . He sequestered from himself,

‡ But see Part III. Note A.

and out of his house, the troop of many men and horses, retaining and keeping no more than to serve his reasonable estate." His death occurred on St. Swithun's Day, 1369.

[A.D. 1369—1394.] THOMAS BRANTYNGHAM, Edward III.'s Treasurer in Picardy, and more than once Lord High Treasurer of England, continued to contest the right of the Archbishops of Canterbury to a personal visitation of his diocese, but without the success of his predecessor. During the contest some of Bishop Brantyngham's servants fell upon the Archbishop's mandatory, Thomas Hill, in the town of Topsham, about six miles from Exeter, and having ransacked his bags, found in them a writ, to which the archiepiscopal seal was attached, summoning the Bishop himself before his metropolitan, Archbishop Courtenay. After much ill-usage, Brantyngham's men compelled the unhappy mandatory to swallow both the writ and its waxen seal; a proceeding which, however gratifying for the moment, eventually proved anything but advantageous to the cause of the Bishop. The King withdrew his protection. Brantyngham abandoned his appeal to Rome, and finally made full submission to Archbishop Courtenay, whose right of visitation was henceforth duly recognised. The cloisters, and some other parts of the cathedral, were completed by this bishop, whose chantry, which has disappeared, was on the north side of the nave.

[A.D. 1394—1419.] EDMUND STAFFORD [Plate XIV.], brother of Ralph Lord Stafford, (created Earl of Stafford by Edward III.,) twice Lord Chancellor and Keeper of the Great Seal,—“quondam profundus legum doctor reputatus,” as the inscription on his monument ran,—enlarged, and was a liberal benefactor to, Stapledon's Inn at Oxford, to which he gave its present name, Exeter College. His fine monument remains on the north side of the Lady-chapel.

[A.D. 1419.] JOHN KETTERICH was translated from the diocese of Lichfield to that of Exeter, over which he presided, however, for not more than a month before his death,

which occurred at Florence, where his alabaster tomb, with effigy, exists in the church of Sta. Croce. There is a model of it in the chapter library at Exeter.

[A.D. 1420—1455.] EDMUND LACEY, in spite of much contention with the city of Exeter on account of the liberties of his cathedral, died in such an odour of sanctity, that numerous miracles were said to have taken place at his tomb, to which “the common people” resorted much in pilgrimage. It remains on the north side of the choir. Lacey was the only one of the Bishops of Exeter to whom any reputation of unusual sanctity attached after death. During his episcopate, Henry VI. was entertained for eight days (July, 1451,) in his palace at Exeter, and held a “gaol delivery” in the Bishop’s hall. Two men were condemned, but were released on the remonstrances of the Bishop and clergy, who protested against the King’s exercise of temporal authority within the sanctuary of the Church. The *Liber Pontificalis* of Bishop Lacey, an interesting and important MS., still preserved among the treasures of his cathedral, was edited and published by Ralph Barnes, Esq., (Roberts, Exeter,) in 1847.

[A.D. 1455—1465.] GEORGE NEVILLE (elected and confirmed 1455, but not consecrated until 1458,) was one of those Englishmen of noble houses by whom the high places of the Church were at this time, for the most part, filled; partly, it would seem, (and especially in the case of the primacy,) as a result of the deliberate determination of the Pope and the Crown to band together the Church and the nobles “against the spiritual and civil democracy, on one side of Wat Tyler and Jack Straw, on the other of the extreme followers of Wycliffe<sup>k</sup>.” Neville is a striking representative of the feudal Churchman. When only fourteen years old, “the nobility of his descent” induced the Pope, Nicholas V., to grant him a dispensation for holding a canonry in the church of Salisbury, together with one in

<sup>k</sup> Milman’s Latin Christianity, vi. 392.

that of York. When twenty-three he was nominated Bishop of Exeter; but, as he could not be consecrated until twenty-seven, a papal bull was granted him for receiving the profits in the meantime. Portions of the chapter-house were erected by him and by his predecessor. In the year 1465, Neville was translated to the see of York, on which occasion his installation-feast presented one of the most marvellous culinary displays on record. For details of this, and for the subsequent fortunes of the Archbishop, see YORK.

[A.D. 1466—1478.] JOHN BOTHE was the donor of the episcopal throne which remains in the choir of his cathedral. Devonshire was much divided during the wars of the Roses. Numerous skirmishes, riots, and murders took place in Exeter and its neighbourhood; and in 1469, the city, in which the Duchess of Clarence was then residing, was besieged by Hugh Courtenay, the Lancastrian Earl of Devon. According to Hoker, Bishop Bothe removed at this time to his manor of East Horsley, in Surrey, “weary of the great troubles which were in the country.” He was buried in the church of East Horsley, where his curious brass may still be seen.

[A.D. 1478—1487.] PETER COURTENAY was translated in the latter year to the see of Winchester.

[A.D. 1487—1491.] RICHARD FOX when a student at Paris had become attached to the service of the Earl of Richmond, afterwards Henry VII., who was then seeking the assistance of the French King. On his acquisition of the crown of England, Henry made Fox Lord Privy Seal, and employed him in various embassies. In the second year of his patron’s reign he was created Bishop of Exeter, and was removed successively to the sees of Bath and Wells, Durham, and Winchester. (See the last-named cathedral.)

[A.D. 1492—1495.] OLIVER KING witnessed the siege of Exeter by Perkin Warbeck. He was translated to the see of Bath and Wells, and built, in obedience to a dream, the Abbey Church in the former city. (See WELLS.)

[A.D. 1496—1501.] RICHARD REDMAN, translated to Ely.

[A.D. 1501—1503.] JOHN ARUNDELL, translated to Exeter from Lichfield.

[A.D. 1504 — 1519.] HUGH OLDHAM had been chaplain to Margaret, Countess of Richmond, mother of Henry VII. He was joint founder, with Fox, of Corpus Christi College, Oxford; and it was, according to Fuller, at the instance of Bishop Oldham, who foresaw the coming changes, that Fox was induced to found a college instead of a monastery, as he had at first intended. His chantry remains, in the south choir-aisle. The arms of the see, as borne at present, (Gules, a sword erect in pale argent, pomelled and hilted or, surmounted by two keys in saltire of the last,) were settled by this bishop. Earlier examples vary the position of the keys and sword.

[A.D. 1519, surrendered 1551.] JOHN VEYSEY, or HARMAN, was “accounted of all the bishops of the land the courtliest,” a quality which brought him into high favour with Henry VIII., by whom he was made Lord President of Wales and governor of the Princess Mary. For at least three centuries before Veysey’s episcopate, Exeter Cathedral ranked among the richest ecclesiastical establishments in the kingdom. It possessed thirty-two manors, (twenty-five of which were in Devonshire and Cornwall,) besides fourteen “fair palaces, each severally furnished with all competent necessities;” and its annual revenue was calculated at about £7,000, equivalent to more than £100,000 at present<sup>1</sup>. The greater part of this wealth—but unwillingly, and only in obedience to imperious mandates from the Crown—was dispersed by Bishop Veysey, who “left but

<sup>1</sup> The fourteen palaces of the Bishops of Exeter were, in Cornwall, Cargol and Cuddenbeck; in Devonshire, Crediton, Bishop’s Tawton, Chudleigh, Paignton, Bishop’s Morchard, Bishop’s Nympton, Bishop’s Teignton, Bishop’s Clyst, and the episcopal palace at Exeter. In Surrey they had a palace at East Horsley, and in London that built by Bishop Stapledon near Temple Bar.

three manors, and them also leased out; and but one house, bare and without furniture, and yet charged with sundry fees and annuities." The rest had been alienated in various ways and to various persons. "Some," says Fuller (Worthies—Warwickshire), "have confidently affirmed in my hearing, that the word 'to *veize*,' that is, in the west, 'to drive away with a witness,' had its originall from his profligating of the lands of his bishoprick, but I yet demure to the truth thereof<sup>m</sup>." The Bishop also spent large sums in "building a town called Sutton Coleshill," (in Warwickshire, now Sutton Coldfield,) "where he was born, which he procured to be incorporated and made a market-town, and set up therein making of kersies," (woollen cloths so called, for which Crediton, where the Bishops of Exeter had a favourite palace, was the chief place of manufacture,) "but all which in the end came to small effect." Bishop Veysey seems to have resided but little in his own diocese; his sympathies were with the Romanizing party; and the rising in Devonshire for the "old religion" under Edward VI. (1549), was partly laid to his charge, since his presence might possibly have prevented or restrained it. He accordingly (1551, it would appear on this charge) resigned the bishopric into the King's hands, retaining, according to Hoker, the temporalities for his life. Miles Coverdale succeeded him; and on that bishop's deprivation (1553) under Queen Mary, Veysey returned for a short time to Exeter; but again retiring to Sutton Coldfield, died there, at the age of 103, in the year 1555. His monument remains in

<sup>m</sup> Letters still exist, proving the unwillingness with which Bishop Veysey alienated the manors of his see. But Exeter shared the general fate. "Almost every bishopric was spoiled by the ravenous power of courtiers in this reign (Henry VIII.), either through mere alienations, or long leases, or unequal exchanges. Exeter and Llandaff, from being among the richest sees, fell into the class of the poorest. Lichfield lost the chief part of its lands to raise an estate for Lord Paget. London, Winchester, and even Canterbury suffered considerably."—*Hallam, Const. Hist.*, ch. ii.

the church, and is duly kept in repair by the corporation, whose charter he procured.

[A.D. 1551—1553.] MILES COVERDALE, born in Yorkshire, and educated at Cambridge, became an Augustinian canon, but was afterwards one of the earliest supporters of the English Reformation. He assisted Tyndale in the complete version of the Bible, printed probably at Hamburg in 1535. A second edition followed in 1537, and was that “permitted to be set up in parish churches” by Henry VIII. Coverdale spent this portion of his life in Flanders and Germany, under the patronage of the Palgrave. He returned to England after the death of Henry, “when the Gospel had a free passage, and did very much good in preaching of the same.” When Lord Russell was sent into Devonshire, in 1549, for the suppression of the rising, Coverdale attended him as chaplain, and preached on the field, after the skirmish at St. Mary Clyst. On Bishop Veysey’s resignation in 1551, he was appointed to the see of Exeter; and his subsequent manner of life is thus described by Hoker, or Vowell, the historian of Exeter, who was personally acquainted with him<sup>a</sup>: — “He preached continually upon every holy-day, and did read most commonly twice in the week in some one church or other within this city. He was, after the rate of his livings, a great keeper of hospitality, very sober in diet, godly in life, friendly to the godly, liberal to the poor, and courteous to all men; void of pride, full of humility, abhorring covetousness, and an enemy to all wickedness and wicked men, whose companies he shunned, and whom he would in no

<sup>a</sup> John Hooker, or Hoker, alias Vowell, uncle of the “judicious” Hooker, was a native of Exeter, and chamberlain of the city from 1555 to about 1600. He contributed much toward the enlargement of Holinshed’s Chronicle, besides writing many pamphlets relating to the history and antiquities of Devonshire. His personal acquaintance with the Bishops of Exeter from 1550 to the end of the century gives an especial value to his notices of them.

wise shroud, or have in his house or company. His wife, a most sober, chaste, and godly matron. His house and household another church, in which was exercised all godliness and virtue; no one person being in his house which did not, from time to time, give an account of his faith and religion, and also did live accordingly." Coverdale was not, however, popular in the west, the general feeling of which was still strongly Romanist. "Notwithstanding this good man, now a blameless bishop, lived most godly and virtuously, yet the common people, whose old bottles would receive no new wine, could not brook or digest him, for no other cause but because he was a preacher of the Gospel, an enemy to Papistry, and a married man. Many devices were attempted against him for his confusion, sometimes by false suggestions, sometimes by open railings and false libels, sometimes by secret backbitings; and in the end, practised his death by empoisoning: but by the providence of God, the snares were broken, and he delivered." Coverdale was deprived and imprisoned on the accession of Mary, but was released at the earnest request of Christiern, King of Denmark, and permitted to retire to that country, whence he went to Geneva. He returned to England on Queen Mary's death, but was never restored to his bishopric, partly owing, it is said, to his adherence to the principles of the Genevan Reformers. The living of St. Magnus, in London, was bestowed upon him in 1564; but this also, from his nonconformity, he was compelled to relinquish two years later. He died, aged 81, in 1569, and was interred in the church of "St. Bartholomew by the Exchange," since pulled down for the Sun Fire Office (1840), when the remains were transferred to St. Magnus. Bishop Veysey was restored to the see of Exeter on the accession of Mary, and held it till his death in 1554. His successor,

[A.D. 1555, deprived 1559.] JAMES TURBERVILLE, Queen Mary's bishop, "was," says Hoker, "very gentle and cour-

teous, of a good house .....most zealous in the Romish religion, and yet nothing cruel nor bloody." The death of Agnes Priest, the only "martyr" in the diocese for the sake of religion, was attributed, and justly, according to Fuller, far more to Blackstone, the Bishop's chancellor, than to Turberville himself. She was condemned on the usual question of transubstantiation, and burnt in Southernhay, without the walls of Exeter, in Nov. 1558.

[A.D. 1560—1570.] WILLIAM ALLEYN, appointed by Elizabeth on Turberville's deprivation, was a scholar "very well learned, whose chief study and profession was in divinity and in the tongues." He compiled a Hebrew grammar, which, however, was never printed. "He seemed," says Hoker, "to the first appearance, to be a rough and austere man; but in very truth, a very courteous, gentle, and an affable man; at his table full of honest speeches, joined with learning and pleasantness, according to the time, place, and company: at his exercises, which for the most part was at bowls, very merry and pleasant, void of all sadness, which might abate the benefit of recreation." Some fragments of the lands alienated by Veysey had been recovered by Bishop Turberville; but the revenues of the cathedral were so reduced, that Bishop Alleyn, acting under the royal authority, limited the number of canons residentiary to nine. By recent legislation the number has sunk to four. Of

[A.D. 1570—1578.] WILLIAM BRADBRIDGE nothing is recorded beyond the interesting fact that "it was thought he died very rich, but after his death it proved otherwise."

[A.D. 1579—1594.] JOHN WOLTON was "universally seen in all good letters."

[A. D. 1594, translated to Worcester 1597.] GERVASE BABINGTON was the author of "Comfortable Notes upon the Five Books of Moses," of "A Conference betwixt Man's Frailty and Faith," and of other theological works.

[A.D. 1598—1621.] WILLIAM COTTON, and

[A. D. 1621 — 1626.] VALENTINE CAREY (“a compleat gentleman and excellent scholar,” says Fuller,) need only be named.

[A. D. 1627, translated to Norwich 1641.] JOSEPH HALL claims a longer notice. Born in 1574, “of honest parentage,” at Ashby-de-la-Zouch in Leicestershire, he was educated at Cambridge, and in 1597 published his volume of Satires, in which he claims to be the first English satirist:—

“I first adventure, follow me who list  
And be the second English satyrist.”

“In a general sense of satire he had, however, been anticipated by Gascoyne; but Hall has more of the direct Juvenalian invective, which he may have reckoned essential to that species of poetry.” He became successively Vicar of Waltham, Prebendary of Wolverhampton, and Dean of Worcester; and in 1618 was one of the company of English divines appointed to attend the Synod of Dort. In 1627 he accepted the bishopric of Exeter, and was remarkable, during the thirteen years which he presided over the diocese, for a spirit of conciliation which scarcely permitted him to support with much zeal the Laudian system of “Thorough.” He wrote, however, at this time, his treatise on the “Divine Institution of Episcopacy,” a decided although moderate defence of Church-of-England principles. In November, 1641, he was translated to Norwich; but on the following 30th of December, having joined with other bishops in the protestation against the validity of all laws made during their forced absence from the Parliament, he was sent, with the rest, to the Tower. He was released in the following June, and remained tolerably quiet at Norwich until April, 1643, when he was “sequestered” as a delinquent. The sufferings which he underwent at this time he has himself described, and a fuller notice of them will be found under NORWICH. He

retired in 1647 to a small estate at Heigham, near Norwich, where he died in 1656. "He may be said," says Fuller, (Worthies—Leicestershire,) "to have died with his pen in his hand, whose writing and living expired together. He was commonly called our English Seneca, for the purenesse, plainesse, and fulnesse of his style. Not unhappy at controversies, more happy at comments, very good in his characters, better in his sermons, best of all in his meditations." Hallam has compared him with his greater contemporary, Jeremy Taylor:—"Both had equally pious and devotional tempers; both were full of learning; both fertile of illustration; both may be said to have had strong imagination and poetical genius, though Taylor let his predominate a little more ..... In some of their writings these two great divines resemble each other, on the whole, so much, that we might for a short time not discover which we were reading<sup>p</sup>."

[A.D. 1642—1659.] RALPH BROWNRIGG succeeded, on the translation of Bishop Hall; but to little more than the title of bishop. He passed the years of his sequestration with his friend Thomas Rich, of Sunning, in Berkshire, until in 1658 he was appointed preacher to the Temple. He died in the following year, and his funeral sermon was delivered by his successor—

[A.D. 1660, trans. 1662.] JOHN GAUDEN. "A very comely person," says Anthony Wood, "and a man of vast parts." So ambitious, however, was Gauden, and so clamorous for preferment, that his better qualities have been greatly obscured. He is chiefly remarkable as the probable author of the famous *Icon Basilike*, professing to contain the private meditations and prayers of King Charles. Gauden was in early life chaplain to Robert, Earl of Warwick, and so greatly edified the Long Parliament in November, 1640, by preaching before the Lower House "against pictures, images, and other superstitions of popery," that they pre-

<sup>p</sup> Lit. Hist., pt. iii. ch. 2.

sented him with a large silver tankard, and in the following year with the rich Deanery of Bocking, in Essex. The rightful patron, however, was Archbishop Laud, then in the Tower, from whom Gauden thought it most prudent to procure a collation. He was chosen one of the assembly of divines who met at Westminster in 1643 and took the covenant. About this latter step, however, he afterwards publicly set forth his scruples, and not only protested against the King's trial, but wrote and published a "just invective" against his "murderers." The *Icon Basilike* was partly printed before the death of the King, but a discovery was made and the sheets were destroyed. A second attempt was more successful. The book was not published, however, until some days after the royal execution. The publisher was anxiously sought for by the party in power, but Gauden escaped, and after succeeding Bishop Brownrigg as preacher to the Temple, was, on the restoration, also appointed his successor in the see of Exeter, receiving £20,000 in fines on the renewal of leases. Yet with this preferment he was by no means satisfied. He represented, it is said, that "Exeter had a high rack, but a low manger," and that his services in the matter of the *Icon*, the authorship of which he directly claimed in a letter to Clarendon, deserved a higher reward. He was translated to Worcester in 1662, but was still discontented, since he had been looking out for the "better manger" of Winchester. His vexation is said to have hastened his death, which occurred in the same year. That he was the real author of *Icon* is now little doubted. "A strain of majestic melancholy is well kept up; but the personated sovereign is rather too theatrical for real nature, the language is too rhetorical and amplified, the periods too artificially elaborated. None but scholars and practised writers employ such a style as this."<sup>1</sup> "The King's letters during his imprisonment, preserved in the Clarendon State Papers,

<sup>1</sup> Hallam, Lit. Hist.

and especially one to his son, from which an extract is given in the 'History of the Rebellion,' are more satisfactory proofs of his integrity than all the laboured panegyrics of the *Icon Basilike*†."

[A.D. 1662—1667.] SETH WARD, Gauden's successor, was already Dean of Exeter. Very severe to Nonconformists, he was a greater benefactor to his cathedral than any bishop since the Reformation. "He first," says his biographer, Dr. Pope, "cast out the buyers and sellers who had usurped it, and therein kept distinct shops to vend their ware. He caused the partition to be pulled down, and repaired and beautified the cathedral, the expenses whereof amounted to £25,000. He also bought a new "pair of organs," esteemed the best in England, which cost £2,000. Bishop Ward was translated to Salisbury in 1667, and died there in 1688. He was a great patron of letters, and the "efficient cause" of the foundation of the Royal Society. See SALISBURY for a further notice of him.

[A.D. 1667, translated 1676.] ANTHONY SPARROW was the well-known author of the "Rationale, or Practical Exposition of the Book of Common Prayer." It was during his episcopate that Duke Cosmo of Tuscany passed through Exeter, and on visiting the cathedral, wondered at the heretical bishop, and still more, at the Bishop's wife, "who sat below him in a wooden enclosure, with her children, no less than nine in number." Bishop Sparrow died at Norwich in 1685.

[A.D. 1676, translated 1688.] THOMAS LAMPLUGH succeeded Sparrow. On receiving the news of the arrival of William of Orange in Tor Bay, Bishop Lamplugh delivered a public address, in which he exhorted the people of his diocese to remain faithful to King James. He proceeded, however, to set them a somewhat unedifying example by taking flight to London, together with Dr. Annesley, the Dean; thus leaving his clergy without a head. On Wil-

† Hallam, Const. Hist.

liam's arrival in Exeter, one of the most remarkable scenes took place in the cathedral which that venerable edifice had ever witnessed. The "Deliverer" repaired to it in military state. "As he passed under the gorgeous screen, that renowned organ, scarcely surpassed by any of those which are the boast of his native Holland, gave out a peal of triumph. He mounted the Bishop's seat, a stately throne, rich with the carving of the fifteenth century. Burnet stood below, and a crowd of warriors and nobles appeared on the right hand and on the left. The singers, robed in white, sang the *Te Deum*. When the chaunt was over, Burnet read the Prince's declaration; but as soon as the first words were uttered, prebendaries and singers crowded in all haste out of the choir. At the close, Burnet cried in a loud voice, 'God save the Prince of Orange,' and many fervent voices answered, 'Amen!'" Lamplugh's adherence to King James procured him the Archbishopric of York, which had been kept vacant for two years. He was confirmed in his new see before the arrival of William in London, but his Jacobitism was of no very profound character, and did not prevent him from assisting at the coronation of the Prince of Orange. He died at York in 1691.

[1689, trans. to Winchester 1707.] JONATHAN TRELAWNEY was translated to Exeter from Bristol. He is chiefly remarkable from having been (as Bishop of Bristol) one of the famous seven bishops committed to the Tower by James, at which time he became the subject of the Cornish ballad, the burthen of which (all that now remains) runs,—

"And shall Trelawney die?  
And shall Trelawney die?  
There's twenty thousand Cornish lads  
Will know the reason why."

Trelawney died, Bishop of Winchester, in 1721, and was buried in the Church of Pelynt, in Cornwall.

\* Macaulay, Hist. Eng., vol. ii.

[A.D. 1707—1716.] OFFSPRING BLACKHALL, the originator of the Episcopal Charity Schools in Exeter, was, according to Burnet, a “man of value and worth,” but by no means a fervent admirer of the Revolution. A very high character of Blackhall is given by Archbishop Dawes, who was one of his most intimate friends. He had the reputation of being one of the best preachers of his time. Two folio volumes of Blackhall’s works, consisting for the most part of sermons and lectures, were published in 1723.

[A.D. 1716—1724.] LAUNCELOT BLACKBURNE was translated to the Archbishopric of York in 1724.

[A.D. 1724—1741.] STEPHEN WESTON succeeded.

[A.D. 1742, trans. 1746.] NICHOLAS CLAGGETT.

[A.D. 1747—1762.] GEORGE LAVINGTON. His principal work, “The Enthusiasm of Methodists and Papists compared,” was attacked by Wesley with much asperity.

Only the names and dates of the remaining Bishops need be added. They are:—

[A.D. 1763—1777.] FREDERICK KEPPEL.

[A.D. 1778—1792.] JOHN ROSS.

[A.D. 1792—1796.] WILLIAM BULLER.

[A.D. 1796—1803.] HENRY REGINALD COURTENAY.

[A.D. 1803—1807.] JOHN FISHER.

[A.D. 1807—1820.] GEORGE PELHAM.

[A.D. 1820—1830.] WILLIAM CAREY.

[A.D. April, 1830.] CHRISTOPHER BETHELL, author of a “General View of the Doctrine of Regeneration in Baptism,” (translated to Bangor in November of the same year,) and

[A.D. 1831.] HENRY PHILLPOTTS.

# EXETER CATHEDRAL.

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## PART III.

### NOTE A. (PART I. § VIII.)

PROFESSOR COCKERELL and some other writers have assigned a date for the western screen considerably later than Grandisson's time; and it has been regarded as "a great dissight to the work, considered as a whole,—though it might have been added by a later and another taste." It is also asserted that Grandisson's will furnishes proof that the screen was not built in his day. "Corpus meum," it runs, "quod corrumpitur, et aggravat animam, volo quod sepeliatur *extra ostium occidentale Ecclesiæ Exoniensis.*" If, it is argued, the screen had then existed, he could scarcely have used the words "*extra ostium;*" and if the chapel of St. Radegund had existed, especially if built by himself, he would have used the general formula, and have said, "*in capella S. Radegundis extra ostium Eccl. Cath. Exon. nuper a me constructa,*" or the like. But in fact, in all the orders for his sepulture, and in all his numerous bequests to several chantries, St. Radegund and her chapel never occur.

"I have no doubt," writes a distinguished architectural critic, "that at Bishop Grandisson's death and burial, the place of his sepulture really was, in the obvious sense of the word, '*extra ostium;*' and that at the building of the screen a chapel was arranged over the place of his obsequies, to his honour. That there was however, somewhere, a chapel of St. Radegund, is clear; for in 1350 a charge of 14s. occurs for glazing two windows in it. Now, stained glass then cost 8d., and plain glass 4d. a-foot; which would make either 42 ft. or 21 ft.; whereas the two windows of the present chapel contain together only about 12 ft. Somewhere or other there must have been some other chapel of this dedication,—not forming, as now, a part of the screen. At all events, I cannot conceive how Grandisson could express his

humility by his desire to be buried 'extra ostium' if he had already prepared a chapel for his sepulture."

These arguments must be allowed their full weight. It may be as well to add that Bishop Grandisson's will is dated Sept. 8th, 1368, and that he died in July of the following year. The architectural difference between the west front and the rest of the nave is most strongly marked in the tracery of the great west window, which is decidedly curvilinear. The question must perhaps remain undecided; but if Grandisson was not the architect, the west front of Exeter must have been the work of his successor, Bishop Brantyngham, whose episcopate was a long one (1369—1394.)

#### NOTE B. (PART I. § XV.)

· WHETHER, in the original plan of the Norman church, the towers formed the transepts, as at present, or flanked the western front, is not altogether clear, although there is very strong reason to believe that the first was the case. If they were the western towers, the Norman church must have been a miserably small one; for it could have extended only from the east end of the present presbytery (exclusive of the Lady-chapel) to the existing transept towers; whereas we are expressly told that it far exceeded the Saxon church in dimensions,—and this latter we may presume to have been of a fair size for its date. Moreover, if Grandisson built the nave of seven bays, whilst before there were but five, where were these five except in the Norman fabric?—for no intermediate church is mentioned.

"I can have no doubt," writes the same critic to whom we are indebted for the former note, "that the Norman church in fact extended from the present presbytery to the last bay but one of the present nave; that the present towers were its proper transepts; and that it included within its eastern dimensions the original Saxon church. It has, indeed, been said that the Saxon church occupied the site of the existing Lady-chapel, and of that only; but this is so contrary to all analogy, that it would require the most positive and contemporary evidence to make it appear admissible. We may always, *à priori*, assume the place

of the high altar as the fixed point; and thence add, as occasion serves, a retro-choir or Lady-chapel, or both, eastward; and of course as much choir and nave as we please, westward; but as to deserting the high altar in the first instance, that is next to impossible.

“Moreover, the uses to which they were put shew that the towers were not *mere* towers. Bishop John the Chanter (1194) was buried in the south tower—a most unlikely place for a bishop’s obsequies, unless the tower was also a transept. Again, there was an altar in each tower, which would naturally be the case if the towers were transepts. Again, the cloisters are almost invariably ruled in their situation by the transepts of the original church; and here the old cloisters were duly sheltered by the present tower and nave; and the chapter-house also (which is, in its foundation, older than Quivil’s time) is arranged with reference to the existing tower, viewed as a transept.

“The question is one of considerable interest; for, in the first place, it decides whether the Church of Ottery St. Mary or that of Exeter was the first to have transept towers; and, in the next place, the great uniformity of design in English churches, where the Normans hardly ever deserted the usual type of central and two western towers, makes it a matter of some importance to search into the exact principle which was followed in the grouping of towers at Exeter.”

The towers of St. Andrew and St. Anselm in Canterbury Cathedral, and that called Gundulf’s Tower at Rochester, may to some extent be compared with those of Exeter.



# WELLS CATHEDRAL.



NORTH PORCH.



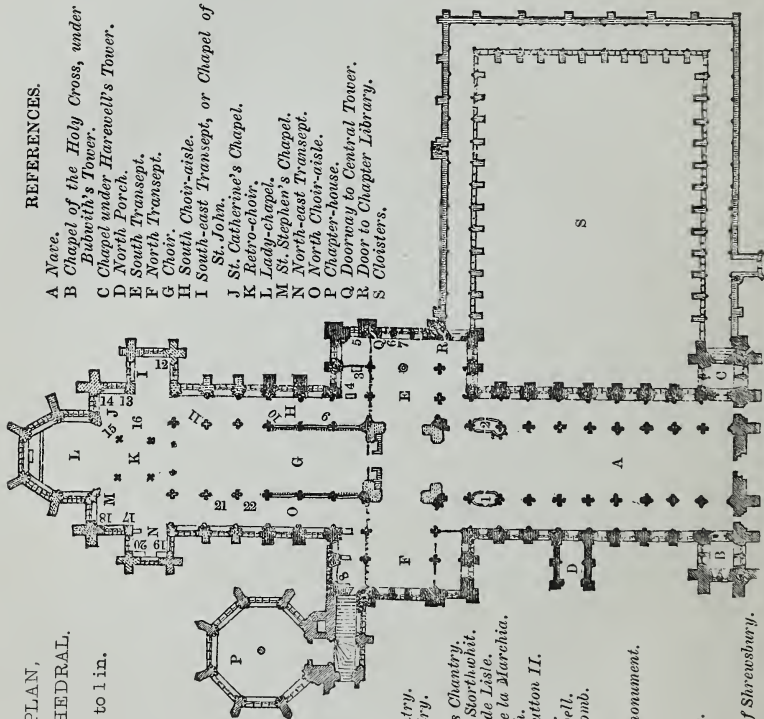


# GROUND PLAN, WELLS CATHEDRAL.

Scale, 100 ft. to 1 in.

## REFERENCES.

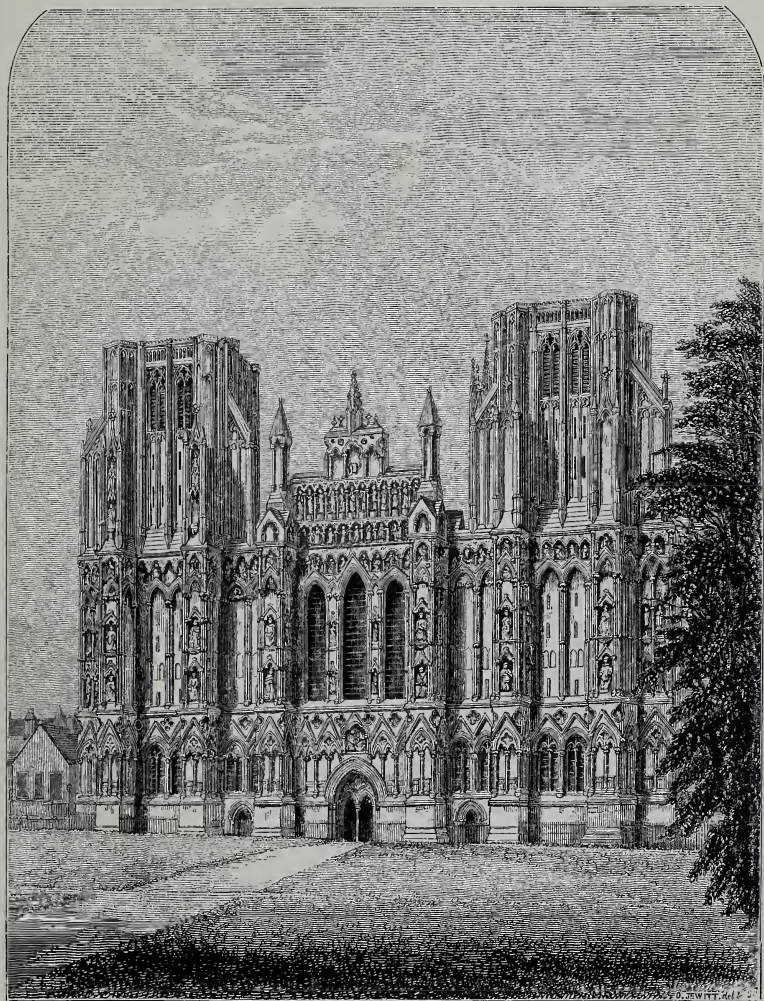
- A Nave.
- B Chapel of the Holy Cross, under Bubwith's Tower.
- C Chapel under Harewell's Tower.
- D North Porch.
- E South Transept.
- F North Transept.
- G Choir.
- H South Choir-aisle.
- I South-east Transept, or Chapel of St. John.
- J St. Catherine's Chapel.
- K Retro-choir.
- L Lady-chapel.
- M St. Stephen's Chapel.
- N North-east Transept.
- O North Choir-aisle.
- P Chapter-house.
- Q Doorway to Central Tower.
- R Door to Chapter Library.
- S Cloisters.



- 1 Bp. Bubwith's Chantry.
- 2 Dean Sugar's Chantry.
- 3 Dean Husee's tomb.
- 4 Part of Beckington's Chantry.
- 5 Tomb of Chancellor Sturthwilt.
- 6 Monument of Lady de Lisle.
- 7 Monument of Bp. De la Mare.
- 8 Tomb of Bp. Cornish.
- 9 Monument of Bp. Button II.
- 10 Effigy of Beckington.
- 11 Effigy of Bp. Harewell.
- 12 Dean Gunthorpe's tomb.
- 13 Bp. Burghwold.
- 14 Bp. Dudoc.
- 15 Bp. Drokensford's monument.
- 16 Bp. Button I.
- 17 Bp. Savaricus.
- 18 Bp. Ailwin.
- 19 Dean Forrest's tomb.
- 20 Bp. Creighton.
- 21 Bp. Giso.
- 22 Effigy of Bp. Ralph of Shrewsbury.

WELLS CATHEDRAL.

FRONTISPIECE.



WEST FRONT.



# WELLS CATHEDRAL.

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## PART I.

### History and Details.

I. THE Saxon cathedral of Wells (see Part II.) had fallen into complete decay during the century after the Conquest, and was repaired and partly rebuilt by Bishop Robert (1135—1166). Notwithstanding this restoration, however, Bishop JOCELYN OF WELLS (1206—1242) pulled down the whole of the cathedral west of the presbytery and began to rebuild it on a larger scale and with far greater magnificence. Some part of this new church was consecrated by Bishop Jocelyn himself in 1239. The existing *nave*, the *transepts*, the *central tower* as high as the roof, and the *west front* of the cathedral, are the work of this bishop.

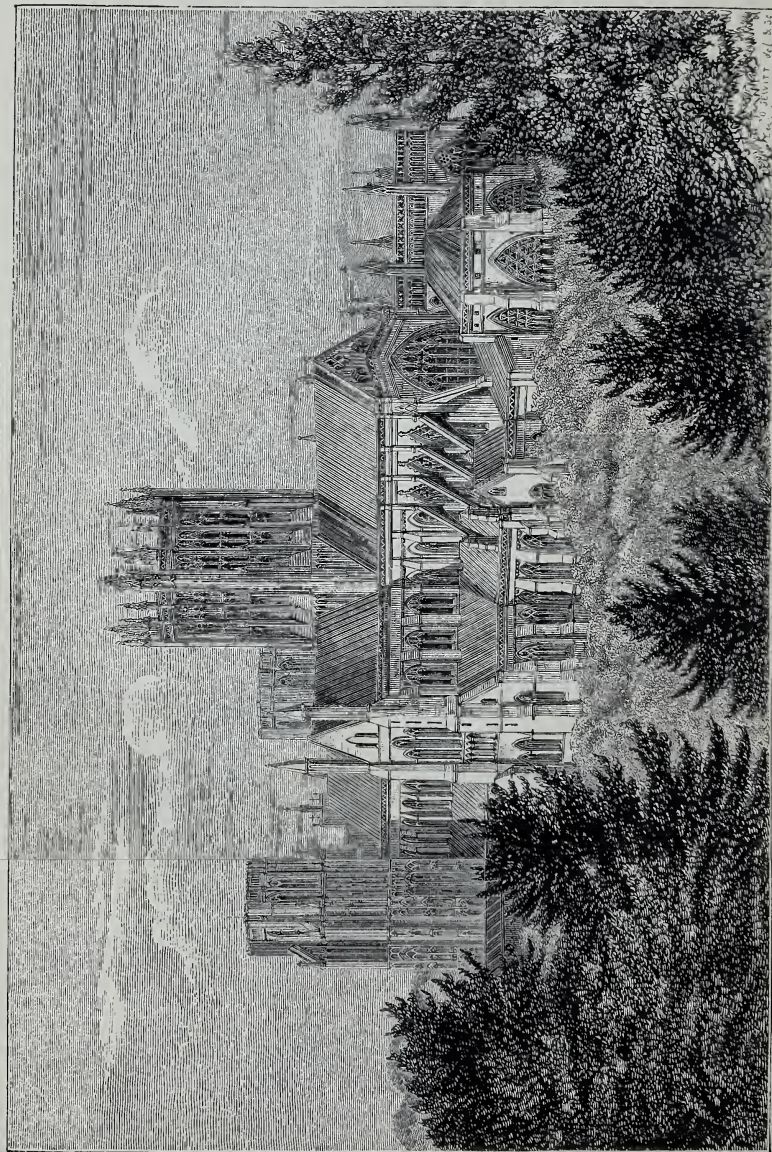
About 1286, during the episcopate of Bishop BURNELL (1275—1292), the *crypt* of the chapter-house seems to have been completed, and the *chapter-house* itself is generally, and with all probability, assigned to the time of Bishop WILLIAM DE LA MARCH (1293—1302). In 1321, under Bishop DROKENSFORD (1309—1329), the *central tower* was raised to its present height; and before 1326 the same bishop had seen the completion of the *choir* and *Lady-chapel*.

The upper portion of the *south-west tower* was the work of Bishop HAREWELL (1366—1386); and the *north-west tower* was raised in the same manner by Bishop BUBWITH (1407—1424), who also built the eastern walk of the *cloister*, with the library over it. The western cloister-walk, and part of the southern, were the work of Bishop BECKINGTON (1443—1464). The latter was completed, soon after Beckington's death, by Thomas Henry, treasurer of Wells.

II. In accordance with these dates, the existing cathedral displays very rich and peculiar work of the Early English period in the portions built by Bishop Jocelyn and his successors, and affords excellent examples of early Decorated (geometrical) in its choir, Lady-chapel, and chapter-house. "Though one of the smallest, it is perhaps, taken altogether, the most beautiful of English cathedrals. . . . Externally, its three well-proportioned towers group so gracefully with the chapter-house, the remains of the vicars' close, the ruins of the bishop's palace, and the tall trees by which it is surrounded, that there is no instance so characteristic of English art, nor an effect so pleasing produced with the same dimensions<sup>a</sup>." Seen from a distance, the picturesque group of towers and pinnacles derives increased effect from the beauty and variety of the surrounding landscape. On one side rises the long ridge of the Mendips, with its rocky outliers; whilst in the southern distance the lofty peak of Glastonbury Tor

<sup>a</sup> Fergusson's Handbook of Architecture, p. 867.





lifts itself above the marshes, marking the site of what was generally believed, throughout the Middle Ages, to have been the earliest Christian church in Britain, if not the first in Christendom<sup>b</sup>. The cathedral itself seems to nestle under its protecting hills; and the waters of the bishop's moat, sparkling in the sunshine, indicate the spring or 'great well' which led King Ina to establish his church here, and which had perhaps rendered the site a sacred one as well in the days of the Druids as in those of that primitive British Christianity which disappeared before the heathendom of the advancing Saxons.

The best nearer views of the cathedral are gained from an eminence on the Shepton-Mallett road, about a quarter of a mile from the city [Plate I.], and from the terrace in the garden of the palace. The former is very striking, and should not be missed.

III. From whichever direction the visitor enters the Close, he must pass under one of the three gatehouses built by Bishop BECKINGTON (1443—1464), all of which display his shield of arms<sup>c</sup>, and his rebus, a *beacon* enflamed, issuing from a *tun* or barrel. Over the *Chain gate* passes the gallery which connects the Vicar's College with the cathedral. The gate called the '*Penniless Porch*' opens to the Market-place; but the cathedral will be best approached for the first time through

<sup>b</sup> See Part II., note a.

<sup>c</sup> On a fesse, a mitre with labels expanded, between three bucks' heads caboshed in chief, and as many pheons in base.

*Browne's gate*, at the end of Sadler-street. From this point an excellent view of the west front is obtained, rising at the end of a broad lawn of greensward, bordered with trees. [Frontispiece.] The cathedral close of Wells is scarcely so picturesque as those of Salisbury or of Winchester. It is more open, however, and its short, bright turf contrasts very effectively with the grey stone of the buildings which encircle it, and with the grand old church itself. This, with the exception of its pilasters of Purbeck, is built throughout with stone from the Doultling quarries, about nine miles from Wells. These quarries, which are still worked, are in the inferior oolite, and the stone differs but little from that of the Bath quarries, which are in the great oolite. The quarry which is said to have supplied the stone for both Wells and Glastonbury is called 'St. Andrew's.'

IV. The cathedral of Wells suffered considerably at the time of the Reformation, but does not seem to have been much damaged during the civil war, although the troopers of Prince Rupert were more than once quartered in the town. It did not escape so well, however, from the troubles of Monmouth's rebellion, and it was then probably that many of the statues on the west front were destroyed and defaced. On their way to Bridgewater, after the retreat from Philip's Norton, "the rebels proceeded to Wells, and arrived there in no amiable temper. They were, with few exceptions, hostile to the prelacy, and they shewed their hostility in a way little to their honour. They not only tore the lead from the roof of the magnificent cathedral to make

bullets, an act for which they might fairly plead the necessities of war, but wantonly defaced the ornaments of the building. Grey (Lord Grey of Wark) with difficulty preserved the altar from the insults of some ruffians who wished to carouse around it, by taking his stand before it with his sword drawn<sup>d</sup>."

V. We are now fairly before the great *west front*, and, with due precaution against the blasts which disport themselves round Kill-canon Corner, as the north-west angle is appropriately called, the statues and general arrangement may be inspected at leisure. "The west front of Wells," says old Fuller, "is a masterpiece of art indeed, made of imagery in just proportion, so that we may call them 'vera et spirantia signa.' England affordeth not the like. For although the west end of Exeter beginneth accordingly, it doth not, like Wells, persevere to the end thereof<sup>e</sup>." "The sculptures of its western façade," says a modern critic, "are quite unrivalled; and with the architectural accompaniments make up a whole such as can only be found at Rheims or Chartres<sup>f</sup>." As in those cathedrals, the west front of Wells was in fact an ever open book, recording in characters which all could once read, the history of the Christian Church and of its benefactors. The varied outlines, the numberless sculptures, and the slender detached shafts which stretch upward tier above tier, still make the façade of this cathedral more interesting and more impressive than that of any other

<sup>d</sup> Macaulay, *Hist. Eng.*, i. 602.    <sup>e</sup> Worthies, Somersetshire.

<sup>f</sup> Fergusson's *Handbook*, p. 867.

in England, although its "*vera et spirantia signa*" now tell their tale but imperfectly.

VI. The breadth of the western front of Wells (147 feet) is considerably greater than that of the fronts of either Notre Dame (136 feet) or of Amiens (116 feet), both of them contemporary buildings. This unusual breadth may have been designed with reference to the arrangement of the statues, which differs altogether from that on the west fronts of the French cathedrals, although the subjects are of the same character. The excellent stone which the neighbourhood of Wells affords—easily worked and hardening on exposure to the air—will account to some extent for the profusion and fine style of the sculptures throughout the cathedral.

Notwithstanding the marked difference in architectural character between the west front and the interior of the nave, it is sufficiently clear that both were included in the original design. The whole of the foundations were laid at the same time; and the lower courses of stone, including the basement mouldings, are continuous, without any break, to the height of about ten feet from the ground. Above that height there is a change, and it is doubtful whether the west front was proceeded with before the aisle walls, or otherwise. The appearance of the work and of the mouldings, however, seems to indicate that the west front was first completed.

In both style of work and in actual date, the west front of Wells is intermediate between the west fronts of Lincoln (the work of Bishop Hugh Wallis, 1209—

1235), and of Salisbury (completed in 1258). It is throughout of decidedly Early English character; and differs in the most marked manner from the nave (see § XII.) Hence Professor Willis<sup>2</sup> has suggested that it was not commenced until after the death of Bishop Jocelyn. The evidence of the lower courses of stone, however, (an observation for which we are indebted to Mr. J. H. Parker,) proves that all the foundations were laid at once, although the west front itself may very possibly have been erected by a different body of workmen from those—in all probability belonging to a local school—who built the nave and aisles.

The front consists of a centre [Plate III.], in which are the three lancets of the western window, and above them a gable receding in stages, with small pinnacles at the angles; and of two wings or western towers, projecting beyond the nave, as at Salisbury. The upper part of these towers is of Perpendicular character. That to the north-west was completed by Bishop BUBWITH (1407—1424), whose statue remains in one of the niches: that to the south-west was the work of Bishop HAREWELL (1366—1386). Both these towers, fine as are their details, have a somewhat truncated appearance; and it is probable that the original Early English design terminated at the uppermost band of sculpture. The three western doors are of unusually small dimensions, perhaps in order to leave ample room for the tiers of figures which rise above them. Six narrow buttresses,

<sup>2</sup> See the report of his lecture in the Bristol volume of the Archæological Institute.

at the angles of which are slender shafts of Purbeck marble, supporting canopies, divide the entire front into five portions. The whole of the statues which fill the niches are of Douling stone.

VII. The identification of the “*populus statuarum*” which throng the front of the cathedral is still most uncertain, notwithstanding the great labour which has been so lovingly bestowed on the subject by Mr. Cockerell<sup>h</sup>. Below the central gable six distinct tiers of sculpture may be recognised, all of which encircle the north-west tower. The *first*, or lowest, now nearly empty in front, consisted of full-length figures under canopies. The *second* is a series of small quatrefoils, in which are angels variously arranged. The *third* contains a series of subjects from the Old and New Testaments. The *fourth* and *fifth* tiers are of full-length statues; and the *sixth* exhibits the final resurrection in a series of small figures of most remarkable character and design. The three stages of the *central gable* have statues representing the celestial hierarchy, the twelve apostles, and above all, the Saviour in Majesty. Only the feet of this last figure remain.

In the tympanum within the porch is the Virgin seated on a throne, treading on a serpent, and supporting the Divine Infant. This group displays remains of colour. The ground, according to Mr. Cockerell, was originally painted in ultramarine, the mouldings in gold and red. In a niche above this porch is a coronation of the Virgin; the heads of the figures have, however,

<sup>h</sup> Iconography of Wells Cathedral.

been destroyed. An especial reverence for the blessed Virgin was encouraged in the Church of Wells by Bishop Jocelyn<sup>1</sup>.

The number of figures on the entire west front is upwards of 300, of which 152 are either life-size or colossal. Of the larger figures twenty-one are crowned kings, eight crowned queens, thirty-one mitred ecclesiastics, seven armed knights, and fourteen princes or nobles in costumes of the first half of the thirteenth century. It is not impossible that colour may have been formerly applied to these statues (as to the small figures within the porch), and they may, perhaps, have been identified by labels with inscriptions. It may, however, be said at once that "amongst all the statues on the historical tier not one can now be identified, and but one (Edward the Martyr) with any probability guessed at." This is the conclusion arrived at by Mr. Planché after due examination, and asserted by him in a very able paper read at the Congress of the British Archæological Association in 1857. It is one in which every unprejudiced archæologist will agree, although it is impossible to deny the merits of research and ingenuity to Mr. Cockerell's learned "Iconography," in which a name is given to every statue.

His general description is as follows:—"In the first tier, nearest the earth, are the personages of the first

<sup>1</sup> "Hic (Jocelinus) primo anno consecrationis suæ, servitium B. Mariæ in ecclesiâ Wellensi fecit cotidie decantari."—*Canon Wellen. ap. Wharton, Anglia Sacra*, i. p. 564.

and second Christian missions to this country, as St. Paul, Joseph of Arimathea, and St. Augustine and his followers. In the second, the angels chanting *Gloria in excelsis*, and holding crowns, spiritual and temporal, the rewards of those predications. In the third, to the south, subjects of the Old Testament; to the north, of the New; compositions of the highest merit and interest. In the fourth and fifth, an historical series of the lords spiritual and temporal, saints and martyrs, under whom the Church has flourished in this country: as King Ina, founder of the conventual church of Wells; Edward the Elder, founder of the episcopal church; the Saxon, Danish, Norman, and Plantagenet dynasties, individually and most significantly represented. Together with these are the founders of those dynasties, the remarkable daughters and allies by marriage of the royal families of England, with the leading characters and lords of the Church—as Archbishop Brithelmus, St. Dunstan, Bishops Asser, Grimbold, the Earl of Mercia—surrounding Alfred, &c.; they form a complete illustration of William of Malmesbury and the early historians of our country, ‘a calendar for unlearned men’ as well as for unlearned artists, for many of them are as beautiful as they are historically interesting.” To this nomenclature, however, Mr. Planché has applied the test of costume with fatal effect, and it is quite clear that the identification of the statues is now out of the question. But the grace and vigour of many of the figures are to be recognised and duly admired, and of the lesser tiers a better account can be given.

VIII. The *third* tier of sculpture contains medallions with subjects from the Old and New Testaments; the Old on the south of the central porch, the New on the north. Both series commence from the porch, and are divided by the niche containing the coronation of the Virgin, already described. Proceeding from this, on the *south side*, the subjects still remaining are—

The Creation of Man. The Creation of Woman. The Garden of Eden. The Temptation. The Almighty in the Garden. Adam and Eve at Labour. Cain's Sacrifice. The Sentence. Noah Building the Ark. The Ark itself. The Sacrifice on Ararat. Isaac and Rebecca. Isaac's Blessing. The Death of Jacob.

On the *north side* the remaining subjects are—

St. John the Baptist. The Nativity. Christ among the Doctors. St. John in the Wilderness. Mission of the Apostles. Christ in the Wilderness. Christ Preaching. The Anointing. The Transfiguration.—(Proceeding round the tower, on the north side): The Mount of Olives. The Calling of Nicodemus. The Entry into Jerusalem. The Consultation with the High Priest. The Last Supper. Christ before Pilate. The Bearing of the Cross. Elevation of the Cross. The Deposition. The Resurrection. The Gift of Tongues.

In the direct west front there are eighteen medallions, on either side of the coronation of the Virgin; only twenty-four of which now contain sculpture. Similar series occur at Amiens, Rheims, Notre Dame at Paris, and Strasbourg; all nearly contemporary. They have been duly noticed by Mr. Cockerell. A very high value as works of art was attached to the sculptures at

Wells by Flaxman, who selected the death of Jacob, the figure of St. John, and the creation of Eve for the beauty of their composition, and made from them careful drawings, which he exhibited at the Royal Academy. "The work," he says, "is necessarily ill-drawn and deficient in principle, and much of the sculpture is rude and severe; yet in parts there is a beautiful simplicity, an irresistible sentiment, and sometimes a grace excelling more modern productions."

IX. The *sixth* tier of sculpture contains ninety-two compositions of the Resurrection. "Startling in significance, pathos, and expression," says Mr. Cockerell, "worthy of John of Pisa, or of a greater man, John Flaxman." This is perhaps the earliest existing representation of the subject in sculpture, and by no means the worst. None of the usual mediæval types of evil spirits, serpents, or monsters, occur in it. "The distinction given to the sexes and professions, the tombstones which they heave up, and their appropriate attitudes, are the only materials which the sculptor has called into use for the carrying out of his difficult task <sup>k</sup>." In this respect the sculptures by Nicola Pisano at Orvieto, those at Amiens and elsewhere, are far less satisfactory. The whole of this series will repay the artist's most careful examination.

The figures of angels in the first stage of the central gable no doubt represent the nine orders of the celestial hierarchy first set forth in the work of the pseudo-Dionysius (the Areopagite), and speedily adopted

<sup>k</sup> Cockerell.

throughout Latin Christendom: seraphim, cherubim, thrones, dominations, virtues, powers, principalities, archangels, angels. In the stage above are figures of the apostles, St. Andrew and St. John occupying the two central niches, immediately under the feet of the Saviour: and in the uppermost stage was the Saviour in majesty, supported on either side by the Virgin and St. John. The circles of the sun and moon, attended by smaller stars, occupy the spandrels above the central niche. (See Plate III.)

The west front of Wells was no doubt in progress during the lifetime of Nicola Pisano (1200—1275). It can no longer be read in detail, as at its first completion; but it still remains one of the most interesting and impressive church fronts either in England or on the Continent. We may at all events accept one suggestion of Mr. Cockerell's, and regard it as in effect illustrating the great Ambrosian hymn. "The glorious company of the apostles," "the goodly fellowship of the prophets," and the "noble army of martyrs" keep their solemn watch at the entrance of the sanctuary. The figures of the celestial host proclaim "To Thee all angels cry aloud, the heavens and all the powers therein." The crowned kings, the churchmen, and the warriors represent the "holy Church throughout all the world;" whilst the spirit of the entire work asserts that Church's ceaseless adoration, "Day by day we magnify Thee, and we worship Thy name, ever world without end."

X. Passing round the north-west angle of the building, the visitor should now inspect the *north porch*

[Title-page], the architectural character of which differs from that of the west front, although it belongs, like it, to the Early English period. It was apparently the work of that local company of artists (see § XII.) by whom, according to Professor Willis, the nave itself was built. The entrance is deeply recessed, and has the zigzag ornament among its mouldings, an indication, if not of its early construction, at least of lingering Norman traditions among its builders. These mouldings deserve the most careful attention. The outer, or dripstone, is formed of a very beautiful combination of Early English foliage. Square panels on either side of the arch contain figures of mystic animals, one of which is a cockatrice. The gable above has a blind arcade, in the centre of which a small triplet gives light to a parvise chamber. From the buttresses at the angles rise slender spire-capped pinnacles. The buttresses themselves are flat and narrow.

The interior of the porch is divided into two bays, and its walls are lined with a double arcade, the upper row of arches being more deeply recessed than the lower. The vault springs from a central group of triple shafts. The sculptures of the capitals on the east side possibly represent the death of King Edmund the Martyr (A.D. 870),—bound to a tree as a mark for the Danish arrows, and afterwards beheaded. The figures are well designed, and full of life and character. The double doorway leading into the nave displays, like the exterior arch, the Norman zigzag.

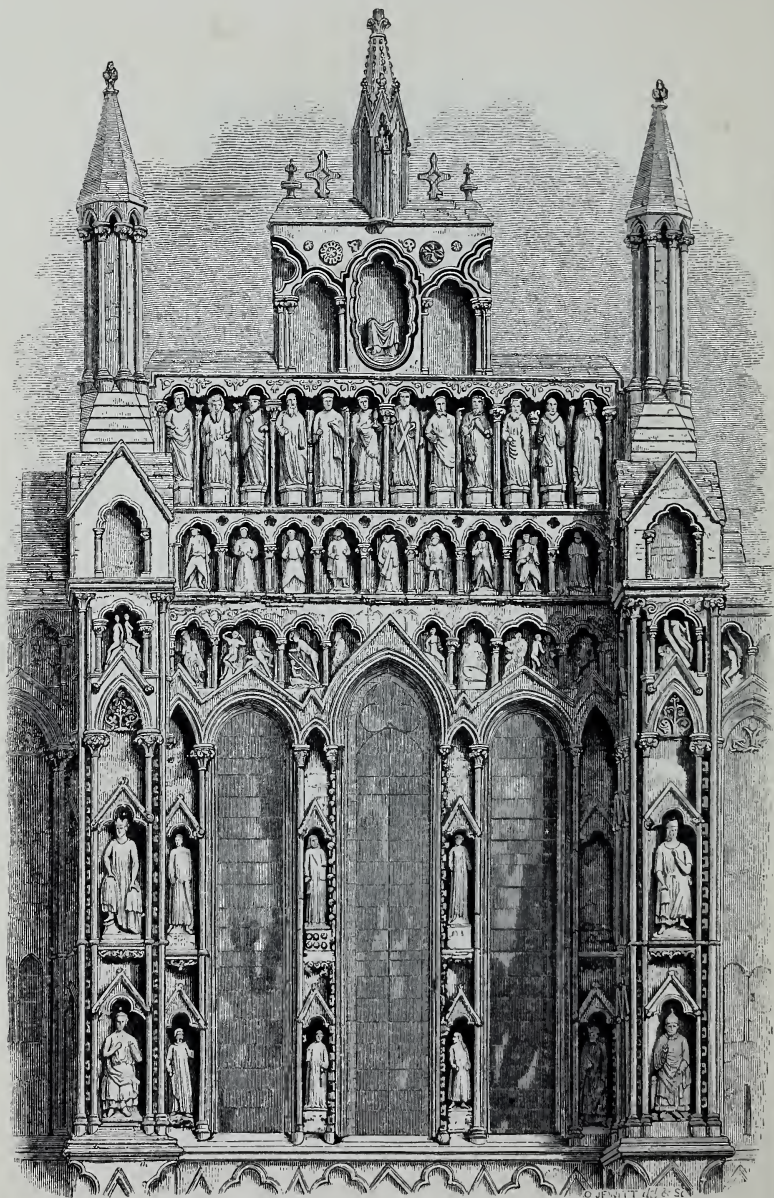
XI. The walls of both nave and aisles are capped by





J. J. J. J.





CENTRAL PORTION OF WEST FRONT.





NAVE, FROM THE WEST.

a parapet of Decorated character. The picturesque grouping of the transept, the chapter-house with its staircase, and the Chain-gate with the gallery above it, leading to the Vicar's college, should here be especially noticed. A few steps beyond this gate a good view is obtained of the chapter-house, and of the eastern portions of the cathedral. [Plate II.] On the west buttress of the north transept is the face of the *clock* (see § XX.), with the motto "*Ne quid pereat.*" Two figures in armour of the fifteenth century strike the quarters with their battle-axes.

XII. We now pass into the *nave*. [Plate IV.] By whichever door the visitor enters, he should immediately take his place at the extreme western end, from which point an excellent general view is obtained. The restoration of the nave, transepts, and Lady-chapel was begun in 1842, under the direction of Mr. Ferrey; who removed the thick coats of whitewash from the sculptures, repaired their fractures, and banished to the cloisters the long rows of marble tablets which disfigured the aisles.

The inverted tower-arches, dating from the first half of the fourteenth century, when it was found necessary to provide additional support for the superstructure, at once attract the attention. Designedly or not, they form a St. Andrew's cross, the especial emblem of the cathedral; but it may fairly be doubted whether the inverted lines do not detract considerably from the general effect. The view into the choir is intercepted by these arches and by the organ. Portions of the roof

are, however, caught, together with the rich light of the stained eastern window; and the nave-piers with their clustered columns and enriched capitals, the deep hollows of the triforium, its grotesque carvings, and the groups of bearing-shafts, with the vault which they sustain, produce an impression of richness and variety which is by no means lessened when the different portions come to be examined in detail. The nave itself, although somewhat narrow (38 feet wide between the columns, 82 feet from wall to wall, including the aisles), is generally well proportioned. The length, from the west door to the choir, is 192 feet, the height 67 feet.

The nave of Wells, commenced by Bishop JOCELYN (1204—1242), and built throughout during the Early English period, offers some very remarkable peculiarities. “By many this structure would be designated as an Early English cathedral; but if our Early English cathedrals, such as Lincoln, Ely, and Salisbury, are examined carefully, there will appear a resemblance between them, shewing that they resulted from one school of art and from one school of masons, who worked together and understood only one system. They could only design in one style as to the capitals, and the mode in which the mouldings fell on them, and, in short, the entire disposition of details, and the general proportions of the place. If a person well acquainted with these examples visits Wells Cathedral, he will at once see that the work was wholly done by a different class of builders. Wells Cathedral certainly must have been commenced five or ten years after Lincoln, which

was begun at the latter end of the twelfth century. Wells evidently is only a little removed from the Norman style; it is only an improved Norman design, worked with considerable ornament: the mouldings in particular are of an especial richness. The Early English style of architecture originally (in all probability) came from the French, and there must have been in this district a school of masons who continued working with their own companions, in their own style, long after the Early English style was introduced and practised in this country. . . . This is a very curious fact in the history of mediæval architecture, inasmuch as it disturbs the notion which many entertain, that changes in style were simultaneous. It is by no means unnatural that, in a district abounding with stone, a style peculiar to the locality should spring up amongst masons who were always at work together. Thus a Continental origin or influence may be traced in the works of different cathedrals, but the features here noticed appear to have originated from a totally different cause, and probably from the local advantage, the district affording good stone in profusion<sup>1</sup>."

The whole of the nave is of this character, and a great regularity is retained throughout it, but a careful examination will shew two very distinct periods in the masonry and details. The heads of a king and bishop, which project on the south side, between the fourth and fifth piers (counting from the west), mark the point of

<sup>1</sup> Willis, in *Trans. of the Archæol. Instit.*: Bristol volume. See, however, Part III.

change. Eastward of these heads, the masonry, both of the piers and walls, and of the aisle walls, is in small courses of stone; westward in larger blocks. Eastward, small human heads project at the angles of the pier-arches; westward there are none. Eastward the tympana of the triforium arcade are filled with carvings of grotesque animals, and there are small heads at the angles; westward the tympana are filled with leafage, and the heads are considerably larger. The medallions above the triforium are sunk into the wall eastward; westward they are flush. There is also a considerable difference between the capitals of the shafts encircling the piers, which are richer and of more advanced character in the three westerly bays. A farther examination of the work, *within* the triforium gallery on the south side, shews a third, or central division, very evident at the back of the gallery, though it is not visible in front. These differences seem to prove that the work was begun at both ends, as was usual, and that the central division is the latest. All may be accepted as the work of Bishop Jocelyn.

XIII. The nave, as far as the piers of the central tower, consists of ten bays, divided by octangular piers, with clustered shafts in groups of three. The capitals are enriched with Early English foliage, much of which is of unusually classical character,—one of the many indications of a lingering local school, with its Norman traditions. Birds, animals, and monsters of various forms—among which is the bird with a man's face, said to feed on human flesh—twine and perch among

the foliage. Above the pier-arches runs the triforium, very deeply set, and extending backward over the whole of the side-aisles. The roof retains its original position. (The whole arrangement should be compared with the Norman triforia of Norwich and Ely, both of which extend over the side-aisles; but their exterior walls have been raised, and Perpendicular windows inserted.) The narrow lancet openings toward the nave are arranged in groups of three, with thick wall-plates between them. The head of each lancet is filled with a solid tympanum, displaying foliage and grotesques, of which those toward the upper end of the south side are especially curious. At the angles of the lancets are bosses of foliage and human heads, full of character. In the upper spaces between each arch are medallions with leafage. Triple shafts, with enriched capitals, form the vaulting-shafts, the corbels supporting which deserve examination. A clerestory window (the tracery is Perpendicular, and was inserted by Bishop Beckington, 1443—1464) opens between each bay of the vaulting, which is groined, with moulded ribs, and bosses of foliage at the intersections. The interlacing pattern in red, which has been traced on the vaulting with very good effect, is in fact a restoration, portions of the original design having been discovered on the removal of the whitewash.

XIV. The two large heads, representing a king and bishop, with smaller figures on their shoulders, which project on the south side, and perhaps served as supporting brackets for a small organ, may possibly repre-

sent Henry III. and Bishop Jocelyn<sup>m</sup>. This, however, is uncertain, and various traditions have been connected with them. "There remayne yet," (*temp.* Elizabeth,) wrote Harrington, a native of Somersetshire, and well acquainted with the cathedral, "in the bodie of Wells church, about thirty foote high, two eminent images of stone, set there, as is thought, by Bishop Burnell, that built the great hall there in the reign of Edward I., but most certainly long before the reign of Henry VIII. One of these images is of a king crowned, the other is of a bishop mitred. This king, in all proportions resembling Henry VIII., holdeth in his hand a child falling; the bishop hath a woman and children about him. Now the old men of Wells had a tradition, that when there should be such a king and such a bishop, then the church should be in danger of ruin. This falling child, they said, was King Edward. The fruitful bishop, they affirmed, was Dr. Barlow, the first married bishop of Wells, and perhaps of England. This talk being rife in Wells in Queen Mary's time, made him rather affect Chichester at his return than Wells," (see Part II.,

<sup>m</sup> It has been conjectured, and with great probability, that the heads of a king and bishop, which are so frequently placed in opposition to each other,—as in the corbels terminating the hood-mouldings of porches and windows, and in other situations,—typify the "Law" and the "Gospel." The king is David, the bishop represents the Christian priesthood. The south-east entrance to the cloisters at Norwich, and the chapter-house doorway at Rochester, in both of which examples this contrast is certainly intended, and is developed by full-length figures, may be compared.

Bishop Barlow); "where not only the things that were ruined, but those that remained, served for records and remembrances of his sacrilege<sup>n</sup>."

XV. In the central bay, on the south side of the nave, level with the clerestory, is the *music gallery*, of early Perpendicular character, the front of which is divided into three panels, with large quatrefoils containing shields. It may be compared with the much larger and finer 'minstrels' gallery' at Exeter, and with the 'tribune' in the nave of Winchester.

The west end and window are best seen from the upper part of the nave, under the tower-arches. The lower part of the wall is covered with an arcade of five arches, of which the central arch, wider than the rest, is pierced for the double western door. The window above is a triplet, divided by triple shafts, springing from the wall without bases. These shafts have Perpendicular mouldings, and there is a Perpendicular parapet at the sill of the window, indicating that this part of the interior was partially rebuilt during the fifteenth century, although the original design was not altered. The trefoil headings of the lancets have been well decorated in polychrome. A gallery, level with that of the triforium, passes through the splays of the window, and commands a fine view of the cathedral eastward. It is accessible through the triforium, from the tower staircase.

The *glass* in this window was principally collected on the Continent by Dean Creighton (afterwards Bishop,

<sup>n</sup> *Nugæ Antiquæ*, vol. ii. p. 148.

1670—1672). It illustrates the life (legendary as well as authentic) of St. John the Baptist, and was brought partly from Rouen and partly from Cologne. All this glass is of Cinque Cento character, the date 1507 being traceable on one of the lights. The figures of King Ina and of Bishop Ralph of Shrewsbury are Perpendicular, and possibly formed part of the glazing toward which Bishop Harewell, about 1385, gave 100 marks.

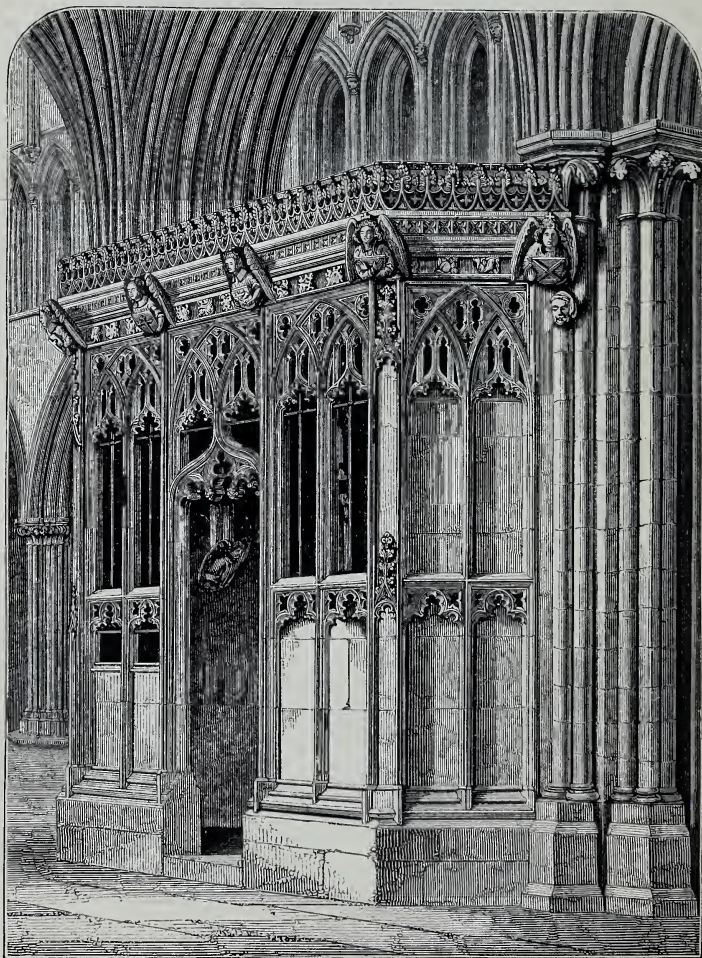
XVI. The *side aisles* are precisely of the same architectural character as the nave itself, and the same two periods may be traced in them. The difference of masonry is distinctly visible in the wall of the south aisle. The windows of these aisles, as well as those of the clerestory, were filled with Perpendicular tracery by Bishop Beckington.

Opening from the aisles are chapels in the two western towers, both true Early English, with the same ringed shafts as appear on the exterior. The south-west tower contains a peal of eight bells, and a doorway opens from it into the west walk of the cloisters. In the north-west tower is the chapel of the Holy Cross, now used as the Consistory Court.

XVII. A plain blue slab, near the centre of the nave, was formerly pointed out as 'King Ina's grave<sup>o</sup>.' This was removed during the late restorations. The two beautiful chantries between the second and third piers (counting from the east) are those of Bishop Bubwith and Dean Sugar. The screen-work and cornices of

<sup>o</sup> Ina died, and was no doubt buried, circ. 730, at Rome, where he had assumed the monastic habit.

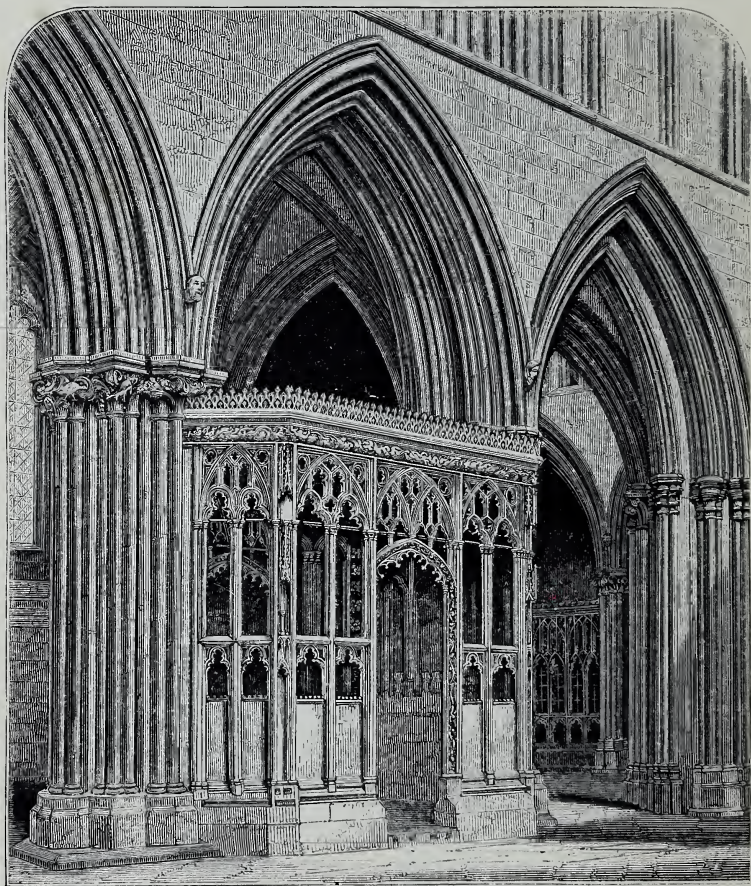




G. DEWITT. DEL. & SC.

BISHOP BUBWITH'S CHANTRY.





DEAN SUGAR'S CHANTRY.

Bishop BUBWITH's chantry (died 1424), on the north side, are of extreme grace and delicacy. [Plate V.] The canopied niches at the east end, over the altar, dedicated to the Holy Cross, contained figures of the founder's patron saints. The arms of the bishop, a fess engrailed between three groups of conjoined holly-leaves, appear on different parts of the chantry, all the details of which are well worth examination. In the pavement on the south side, and partly covered by the chantry, is a slab from which the brasses have been removed, covering the grave of Bishop HASELSHAWE (died 1308). The figure of the bishop (ten feet) was of unusual length.

The chantry of HUGH SUGAR (died 1489), Dean of Wells, and one of Bishop Beckington's executors, although of the same general character as Bishop Bubwith's, exhibits many indications of a later style. [Plate VI.] The fan-tracery of the roof, and the canopied niches above the altar, dedicated to St. Edmund, deserve notice. On the cornice are angels (compare those on Bishop Beckington's chantry) bearing shields with the five sacred wounds, the cypher of the founder, his arms, three sugar-loaves surmounted by a doctor's cap, and the arms of Glastonbury Abbey. (The three chantries may be compared in succession: Bishop Bubwith's (died 1424); what remains of Bishop Beckington's (died 1464), in the eastern aisle of the south transept; and Dean Sugar's (died 1489): they well illustrate the gradual change and deterioration of art during the fifteenth century).

On the north side of Sugar's chantry is the grave-slab, robbed of its brasses, of Bishop ERGHUM (died 1400). The three executors of Bishop Beckington—Richard Swann, prior of Wells, Dean Sugar, and John Pope—were interred together close beside Sugar's chantry<sup>p</sup>.

The *stone pulpit*, adjoining the chantry [see Plate IV.], was the work of Bishop KNIGHT (1541—1547), who is buried near it. On the front is his shield of arms. The inscription surrounding it runs, "Preache thou the worde; be fervent in season and out of season, reprove, rebuke, exhort, in all long-soffryng and doctrine. II Tim."

A slab in the pavement, near the entrance to the choir, is the only remaining memorial of Bishop BURNELL (died 1292: see Part II.)

XVIII. From the nave we pass into the *south transept*. Both transepts belong to the Early English period, though whether they are of precisely the same time as either part of the nave may be doubtful. Both have eastern and western aisles, with three windows at the north and south ends, and a triplet in the place of the clerestory. In each the triforium is arranged in groups of two openings, and has none of the rich ornamentation which it displays in the nave. The

<sup>p</sup> "Jacent isti simul tumulati (sicuti a senioribus audivi) in medio navis Ecclesiæ, e regione pulpiti, ubi tres videmus lapides marmoreos sibi mutuo tam similes quam ovum ovo."—*Godwin, de Præsulibus Angliæ*. These slabs have been removed, but a modern inscription marks their former place.

vaulting-shafts spring from corbels between each two openings.

The *capitals* of the piers in both transepts are sculptured with great richness and variety, but those in the south transept are especially curious and interesting. On the *first* pier of the *western* aisle remark the small figure of Elias, (Moses, with the tablets of the law, is similarly placed in the opposite transept). On the *second* pier is a figure extracting a thorn from the foot, a man with the toothache, and other grotesque heads. The *third* pier tells a story at length. Beginning at the side nearest the south window we have, 1. two men stealing grapes from a vineyard; 2. the discovery of the theft by the vinedressers, one of whom carries a hook, another a pitchfork; 3. one of the thieves is caught, and threatened with the pitchfork; and 4. the second is caught behind the ear with the hook. The spirit and expression of all these sculptures is admirable.

The capitals of the piers in the *eastern* aisle are of much later date than those opposite, and belong to the early geometrical period. The foliage is no longer conventional, and there are no grotesques intermixed with it. The eastern aisles of both transepts are possibly additions of the early part of the fourteenth century.

The east aisle of the south transept is divided into two chapels, with Decorated windows. The *chapel of St. Calixtus*, nearest the choir, contains the monument, with effigy, of Dean HUSEE (died 1305). The eight panels in front of the tomb display alternately shields and sculptured figures, the latter representing the An-

nunciation and the eternal Father holding the crucifix. Between are three figures of ecclesiastics with books. The screen and canopy above are Perpendicular, and were probably erected at the same time as the canopy over the tomb of Chancellor Storthwhit in the adjoining chapel.

Against the east end of this chapel is placed a portion of the chantry of Bishop BECKINGTON (died 1464), removed from the choir-aisle. (See § XXVI.) It has been richly coloured. At the pendants of the very elaborate canopy are angels bearing shields with the five sacred wounds. The vine-carving of the cornice should be remarked, as well as the iron-work which formed part of the original chantry, and now divides this chapel from the choir-aisle.

In the southern chapel, called *St. Martin's*, and now used as the canons' vestry, is the tomb, with effigy, of JOHN STORTHWHIT, Chancellor of Wells (died 1454). The canopy is much enriched. At the back are traces of a door which opened to the monumental chapel of Bishop STILLINGTON (see Part II.), destroyed soon after its erection.

Against the south wall of the transept are the monuments of JOANNA, VICECOMITISSA DE LISLE—(died 1464), an arched canopy, with remains of rich painting. The patterns deserve examination. This monument, which had been plastered over, was discovered in 1809, and the inscription restored. Lady Lisle was the daughter of Thomas Cheddar. Her husband was the son of John Talbot, the celebrated Earl of Shrewsbury, under whom

he served in France, and was killed at the battle of Chastillon, 1453;—and of Bishop WILLIAM DE LA MARCHIA (died 1302. See Part II.) The effigy lies in a recess below the central window, enclosed in front by a screen of three open arches with rich canopies. A row of small heads projects from the slab on which the effigy is laid, and on the wall at the back of the recess are the headless figure of a priest, and those of two angels carrying broken harps. At either end are heads, probably intended for those of the Saviour and the Virgin. The canopy of this tomb has been richly coloured.

The *font* placed in this transept is of late Norman character, but has little interest. A door in the south-west angle leads to the cloisters, § XXXVIII.; a smaller one to the chapter library, § XXXVII.; and one in the south-east angle to the central tower, § XXXVI.

XIX. The *north transept*, as has already been indicated, is of precisely the same architectural character as the south. All the sculptures—the capitals of the piers and the corbels of the vaulting-shafts—should be noticed. On the *capitals* remark the figure of Moses and that of Anna the Prophetess (?). Of the *corbels*, remark the graceful forms of those on the eastern side, compared with the more grotesque carvings west. The twisted leaves at the angles, adjoining the inverted arches, should also be noticed.

The western aisle of this transept is closed by a heavy screen of Perpendicular date, and was divided into two chapels. In the eastern aisle (which has Decorated windows, and, like that in the south transept, is pro-

bably altogether of later date) are the tombs of—Bishop STILL, died 1607: the effigy is vested in scarlet;—of Bishop KIDDER, killed in the great storm, 1703, his wife and daughter; and of THOMAS CORNISH, died 1513, “*Tinensis Episcopus*,” titular bishop of Tenos in the Archipelago, and suffragan of Bath and Wells from 1486 to 1513. (See Part II., *Wolsey*.) This is an altar-tomb with canopy; at the head is sculptured the Saviour giving the keys to St. Peter(?). The heads are gone, and the brasses at the back have also disappeared. Adjoining this tomb is a door opening to the chapter-house staircase, § XXXIII.

In the transept stands a large *lectern* of brass, the gift of Dean Creyghton, afterwards bishop. The inscription runs: “Dr. Robert Creyghton, upon his returne from 15 years exile with our soveraigne lord King Charles II., made Deane of Wells in the yeare 1660, gave this brazen deske with God’s holy worde thereon to the saide Cathedrall Church.”

XX. The very curious *clock* in this transept was originally the work of Peter Lightfoot, a monk of Glastonbury, about 1325, and may be compared with that in the cathedral of Exeter, of somewhat later date. Both clocks have, however, been so often renovated, that in all probability little of the original work remains in either. The faces of both shew the hour of the day, the age of the moon, and the position of the planets. Above the dial-plate of the clock at Wells is a platform, on which are four mounted figures, which formerly, as the clock proclaimed the hour, started into

action and hurried rapidly round. Their movements are now exhibited only for the gratification of visitors, but the quarters are still struck by a sitting figure in the north-west angle, which uses its heels for the purpose. According to Mr. Planché, the smaller figures, which move in a sort of tilting-match, are either not those made by Lightfoot, or have been much altered since his time. Two, he says, appear intended for jesters,—one of them certainly, since he wears a hood with ears attached to it. The third is a nondescript. The fourth, by his dress, a civilian of the reign of James or Charles I. The works of this clock are entirely new, but the older machinery, made of iron and brass, may still be seen in the crypt of the chapter-house; § XXXII.

XXI. The *inverted arches*, supporting the central tower, may be examined before entering the choir. The effect of their inverted lines, as seen from the nave-aisles and from the angles of the transepts, is most singular and unusual; but the contrast with the surrounding forms is too sharp to be altogether agreeable. The enormous support and strength afforded by them is, however, evident. The tower itself is of Early English date as far as the roofs. In 1318 the canons voluntarily taxed themselves to the extent of a fifth part of their income in order to raise this tower, which was accordingly carried up three more stages, and completed in 1321. In 1337 and 1338 convocations were called in great dismay on account of a settlement in the work of the tower, owing to which extensive fractures or cracks

were in progress, “a disaster not uncommon with the mediæval masons; for notwithstanding all that has been said of them, they were unskilful, unscientific persons, who went on packing their buildings mass upon mass; and when the edifice began to settle, they had recourse to all sorts of means and expedients to uphold it and set it on its legs again<sup>q</sup>.” This tower had “sunk into the earth to a greater degree probably than was common, on account of the pressure on the arches; for it appears, on inspection, that the rents took place from the crowns of the arches; the damage proceeded directly from the apex of the arch, and disturbed with it all the masonry standing upon the arch<sup>r</sup>.” In order to remedy this, the double arches were inserted, the original arches were patched and filled in with large blocks of stone, and the adjoining arches of the triforium, as may be seen both in the nave and transepts, were blocked up to transmit part of the weight in a lateral direction. After the completion of these works, it does not appear that any further mischief took place. The fan-tracery of the vault is Perpendicular, and probably the work of Bishop Beckington.

XXII. The *choir-screen*, of Decorated character, has recently been enlarged in order to support the organ. The entrances to the *choir-aisles*, very beautiful late Decorated, should especially be noticed. The *organ*, originally built in 1664, under the direction of Dean Creyghton, himself a musician of no common order,

<sup>q</sup> Professor Willis.

<sup>r</sup> Id.

whose services and anthems are still in use, has been entirely rebuilt, enlarged, and improved by Willis. The pipes are elaborately diapered, and an inscription from the 98th Psalm runs in transverse bands across them. The instrument itself is a noble one, and has all the latest improvements.

XXIII. The first impression on entering the *choir* will not readily be forgotten. Owing to the peculiar and most beautiful arrangements of the Lady-chapel and the retro-choir, to the manner in which the varied groups of arches and pilasters are seen beyond the low altar-screen, to the rich splendours of the stained glass, to the beautiful architectural details of the choir itself, and to the grace and finish of the late restorations, it may safely be said that the choir of no English cathedral affords a view more impressive or more picturesque. It is difficult to determine whether the effect is more striking at early morning, when the blaze of many-coloured light from all the eastern windows is reflected upon the slender shafts of Purbeck and upon the vaulted roof, or at the late winter services, when the darkened figures of saints and prophets in the clerestory combine with the few lights burning at the choristers' stalls to add something of mystery and of solemn gloom to the maze of half-seen aisles and chapels.

The choir has been entirely restored under the direction of Mr. Salvin. It was commenced in 1848, and was re-opened for divine service March 14, 1854, at the funeral of Dean Jenkyns, who had been a munificent contributor toward the work. As in the nave, the lime

and coloured washes were carefully removed from the sculptures. The stalls, the pulpit, and the arrangements about the altar, are entirely new; the vaulting has been decorated in polychrome; and there are two new windows of stained glass.

The first three piers and arches of the choir are Early English, of the same character as those of the nave and transepts, and are probably the work of Bishop Jocelyn. The remaining portion, including the whole of the vaulting, as well as the tabernacle-work and clerestory above the first three bays, is very rich early Decorated (geometrical), and deserves the most careful study. An entry among the Chapter muniments—from which it appears that in 1325 the canons commenced the erection of new stalls, each canon agreeing to pay for his own stall out of his own resources—seems to establish a date for this portion of the choir, which was probably nearly completed in that year.

The tabernacle-work and the window-tracery of the first three bays, although of the same date, are less rich than those of the eastern half of the choir. In this latter portion remark the triple-banded shafts of Purbeck, carried quite to the roof as vaulting-shafts, and the tabernacle-work occupying the place of the triforium, deeper and wider than in the lower bays. Under each arch is a short triple shaft, supporting a bracket richly carved in foliage. The sculpture of the capitals and of these brackets is very good, and should be noticed. The foliage has become unconventional, and has evidently been studied from nature. Its dimi-

native character, as compared with the Early English work in the nave, is very striking.

The east end of the choir is formed by three arches, divided by slender piers, above which is some very rich tabernacle-work, surmounted by an east window of unusual design. At the back of the altar, and between the piers, is a low diapered screen, beyond which are seen the arches and stained windows of the retro-choir and Lady-chapel. This screen is part of the new work, and the excellent effect obtained by it—at once revealing and concealing the portions beyond it—should be compared with the coldness of Salisbury, where the whole eastern part of the cathedral is laid open at a glance. The modern encaustic tiles and the brass altar-rail should also be noticed.

XXIV. The *choir stalls* are entirely modern, and are arranged in groups of five within each arch. Their canopies, of Douling stone, are of early Decorated character, and are supported on polished Purbeck shafts. The position of this stall-work, placed in portions between the piers, and not, as in the ancient arrangements, in front of them unbrokenly, is peculiar; but the greater width thus gained for the choir, as well as the display of the piers, otherwise hidden, sufficiently recommend it. That it is to some extent an innovation may be seen by a comparison with Winchester, where the stall-work of the choir (of wood, however,) is nearly of the same date as the choir of Wells, and is placed in front of the piers.

The old *misereres* are replaced in the lower seats.

They are early Decorated, and exhibit the usual grotesques and foliage. The latter especially deserves notice for its sharpness and beauty.

The *pulpit*, carved from a solid block of freestone, was the gift of Dean Jenkyns and his wife in 1853. The heads at the base are worth examination. The *bishop's throne*, surmounted by a canopy in three compartments, was erected by Bishop Beckington about 1450. It has been completely restored.

The *lierne vaulting* of the choir has been decorated in polychrome with excellent effect. The larger bosses are gilt, as are the capitals of the vaulting-shafts, and touches of bright blue, green, and red contrast admirably with the grey tints of the stone-work.

XXV. Of the *stained glass* in the choir, that in the eastern and two adjoining windows is ancient. The two next windows of the clerestory have been filled with modern glass by Bell and Willement. The ancient glass dates from the early part of the fourteenth century (about 1330), and is therefore the original glazing; the choir itself, it has already been seen, was approaching completion in 1325. The east window is of singular design. "The lower lights are filled with a stem of Jesse, terminating, as at Bristol, with our Saviour on the Cross, and the tracery lights with a representation of the Day of Judgment. Magnificent as is its colouring, the general effect of the window, owing to the too crowded character of the composition, is inferior to that of the east window of Bristol. It is impossible to distinguish the small figures in the Judgment clearly

from the floor of the choir; and the insertion of canopies over the figures in the Jesse tends to confuse the design<sup>s</sup>." The central figure in the lower line is that of Jesse, the others are not easily distinguished. The first figure in the upper line is unknown. The remaining six are,—Abraham, David,—in the centre the Virgin and Child,—Solomon, Daniel, and Ozias.

The clerestory windows had originally a figure and canopy in each of their lower lights. "One of the figures, in the north window next the east, represents St. George, clad in a surcoat which reaches to the knee. He wears a helmet, avant and rerebras, shin-pieces and sollerets of plate, or rather cuir-boulli; the rest of his person is defended with mail; on his shoulders are aiglettes. The costume of this figure appears to harmonize with the date assigned to the glass. In the tracery-lights of this window is a continuation of the Judgment in the east window<sup>t</sup>."

The modern window on the *south* side of the choir is by Willement. It contains the figures of St. Honorius, fifth archbishop of Canterbury, A.D. 640; St. Dunstan, abbot of Glastonbury and archbishop of Canterbury, A.D. 970; and St. Benignus, abbot of Glastonbury and archbishop of Armagh (?) A.D. 460. The opposite window is by Bell, and displays St. Augustine, St. Ambrose, and St. Athanasius.

XXVI. The *south choir-aisle*, which we now enter

<sup>s</sup> C. Winston. "The Painted Glass at Wells," in the Bristol volume of the Archæological Institute.

<sup>t</sup> Id.

from the transept, is of the same architectural character as the choir, the first three bays being Early English, and the rest Decorated. The tracery of the windows, however, is throughout late Decorated (curvilinear), and perhaps marks them as later insertions. All the windows contain fragments of stained glass, of various dates, but of no very especial interest.

Against the wall of the choir, near the west end of the aisle, is a low coffin-shaped slab of Purbeck, with an incised episcopal effigy. This is thought, and no doubt rightly, to have been the monument of Bishop BUTTON II. (died 1274; see Part II.), whose life was one of great sanctity, and whose reputation, after death, as a curer of the toothache, rivalled that of St. Apollonia. His tomb was resorted to from all parts of the diocese. This (with the exception perhaps of two figures of abbots at St. Denys, which may date about 1260) is the most ancient example of an incised slab which has been noticed either in England or on the Continent.

Above is the effigy of Bishop BECKINGTON (died 1464; see Part II.), the great benefactor of Wells. The canopy under which it formerly lay is now in the chapel of St. Calixtus, § XVIII. The chantry which the Bishop had constructed for himself projected into the choir, and was removed during the late restorations. It is much to be regretted that it should have been found necessary to interfere at all with the last resting-place of so distinguished a prelate; and that in this respect Bishop Beckington should have fared no better than Bi-

shop Beauchamp at Salisbury. The monument consists of two stages. On the upper is the effigy of the Bishop; on the lower an emaciated figure in a winding-sheet, the *memento mori* so much in favour at this period. The whole shews remains of colour. On the supports and at the angles are angels with long wings folded back, like those on the canopy. The iron-work inclosing the monument is decorated with small heads, and should be noticed. It was to this chantry that the mayor and corporation of Wells used to repair in solemn procession annually, in order to pray for the repose of the Bishop, who had done so much for them and for their city.

Beyond this tomb is the effigy of Bishop HAREWELL, (died 1386; see Part II.,) sufficiently identified by the two hares at the feet. Bishop HOOPER (died 1727) and Bishop LAKE (died 1626) are also interred in this aisle.

XXVII. In the *Chapel of St. John the Evangelist*, forming the short eastern transept opening from this aisle, is a modern stained-glass window, the gift of the students of the Theological College, and of its Warden, the Rev. Canon Pinder. It contains figures of St. Peter, St. Andrew, St. James, and St. John. Below this window is the plain altar-tomb of Dean GUNTHORPE (died 1475), who built the existing deanery. He gave to his cathedral a silver image of the Virgin, weighing 158 oz.

In the centre of the transept is a very beautiful memorial of the late Dean JENKYNs (died 1854). It is a coped monument of Caen stone, with a cross laid upon it, the stem and arms of which terminate in clusters

of lilies. A border of poppy-leaves and seed-vessels encircles the base.

The Decorated piscina, with its canopy, at the east end of this transept, should be noticed. At the angle between the transept and the retro-choir is a monument with effigy, said to be that of Bishop BUTTON I. (died 1269). It retains traces of colour. Leland's assertion, however, that the effigy of this bishop was a brass, renders the appropriation of the present monument doubtful<sup>u</sup>.

XXVIII. Against the south wall of *St. Catherine's Chapel*, eastward of the transept, are two effigies of early bishops, both of Early English character (as is evident from the foliage and details), and assigned to Bishop BURHWOLD (circ. 1000) and Bishop DUDOC (1059). In the north choir-aisle are three other effigies of very similar character, and to all appearance of the same date. In the crypt of the chapter-house are two more. It is not impossible that under Bishop Jocelyn and his successors, by whom the Early English portions of the cathedral were built, a series of monuments were erected for the earlier bishops. It is, at all events, difficult to account more satisfactorily for the existence of so many effigies of the same date and character<sup>x</sup>.

<sup>u</sup> "Guil. Bitton, primus, jacet cum imagine ærea in capella D. Mariæ ad orientalem partem ecclesiæ de Welles."—*Leland, Itin.*

<sup>x</sup> During the late restorations, the remains of Bishops Giso (see § XXXI.) and Dudoc were discovered in the wall of the cathedral, enclosed in stone coffins, bearing inscriptions on lead which

At the end of this chapel is a fine sitting figure by CHANTREY of John Phelps, Esq., of Montacute. The glass in the window above it is fragmentary, but very rich in colour.

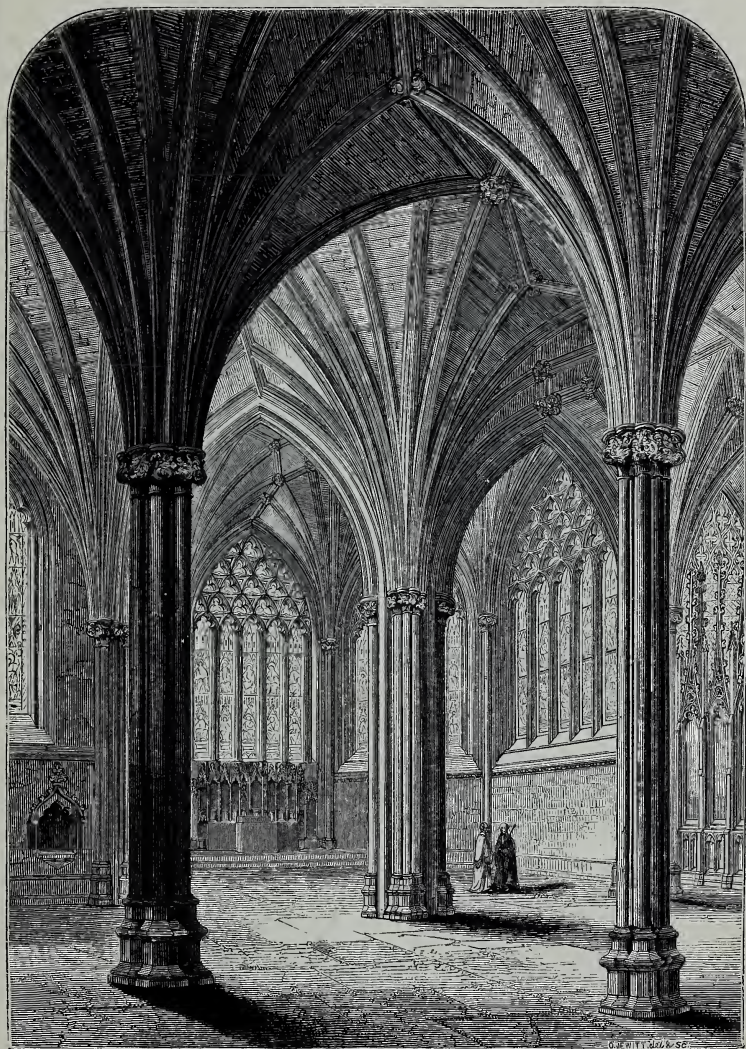
XXIX. Near the early bishops is the tomb, with a lofty, shrine-like canopy, of Bishop BROKENSFORD (died 1329), during whose episcopate, in all probability, the choir and Lady-chapel were completed. The grace and beauty of the canopy are especially noticeable, as well as the delicate carving of all its details. The eastern portion has been recently decorated in colour.

The beauty of the *retro-choir*, or “procession aisles,” the arrangement of its piers and clustered columns, and the admirable manner in which it unites the Lady-chapel with the choir, should here be remarked. It is throughout early Decorated. The foliage of the capitals and the bosses of the vaulting will repay careful examination. Many of the vaulting-ribs appear to spring from two grotesque heads,—one on either side of the low choir-screen,—which hold them between their teeth. The four supporting pillars and shafts are placed *within* the line of the choir-piers, thus producing the unusual intricacy and variety of the eastward view from the choir. At Salisbury, and in all other English cathedrals, the piers of the procession-aisles are placed in a line with those of the choir.

identified them. This is a sufficient proof that the remains of the early bishops were carefully preserved whilst the church was rebuilding by Jocelyn and his successors. Some of the effigies were assigned to the bishops whose names they now bear, at least as early as Godwin’s time, the beginning of the seventeenth century.

XXX. The *Lady-chapel* [Plate VII.], "a building of the very best age," and of extreme beauty, forms a pentagonal apse, in each side of which is a large window filled with early Decorated (geometrical) tracery. The Lady-chapel is nearly of the same date as the choir, and was certainly already completed in 1326, when Bishop Drokenesford assigns a portion of his own garden to one of the canons, and describes it as "about 200 feet from the east end of St. Mary's Chapel, lately constructed." The rich vaulted roof, springing from triple shafts at the angles, and the reredos, of the same character as the tabernacle-work in the choir, should be noticed. An arcade runs below the windows. The Lady-chapel, like the nave and transepts, was restored by Mr. Ferrey. Gilding and colour have been introduced with great judgment on the roof and on the capitals of the shafts. The pavement is of encaustic tiles.

The *stained glass* with which the windows are filled is of the same date as the ancient glass in the choir. Except the east window, it is a confused mass of fragments, the colouring of which, however, is superb. The east window has been restored by Willement, and "as there can be no doubt that the old design has been adhered to in the restoration, the window in its present state shews at a glance, what the side windows shew only on careful examination, that the lower lights of these windows were filled with two tiers of figures and canopies. The tracery-lights of the east window are filled with angels bearing



THE LADY-CHAPEL.



the instruments of the Passion. The topmost tracery-light of three of the side apsidal-windows contains the emblem of one of the Evangelists; the fourth emblem has evidently been lost; the other lights of the window on the north side next the east, contain heads of patriarchs; and those of the opposite window the heads of ecclesiastical saints. Some of these heads are very favourable specimens of the skill of the glass-painters of the period, and the idea of filling these small openings with busts, instead of entire figures, was happy. The same mode of filling the tracery-lights is adopted in some of the other windows in the immediate vicinity of the Lady-chapel, which retain their original glazing. Amongst the busts are the heads of sainted popes and bishops, the names being written on labels behind<sup>v</sup>."

XXXI. At the extreme end of the *north choir-aisle*, in *St. Stephen's Chapel*, are two effigies, assigned to Bishop SAVARICUS (died 1205) and Bishop AILWIN (circ. 997). The second cannot possibly be of this date, but both effigies are of the same character as those already noticed § XXVIII.

In the small *north-eastern transept* are the tombs of Dean FORREST, with effigy (died 1446); of an unknown ecclesiastic; and of Bishop CREYGHTON (died 1672). The last effigy, in white marble, is a fine one. Some fragments of the original tiles remain in the pavement of this transept.

Against the wall of the choir is an effigy, with Early English foliage and details, assigned to Bishop GISO

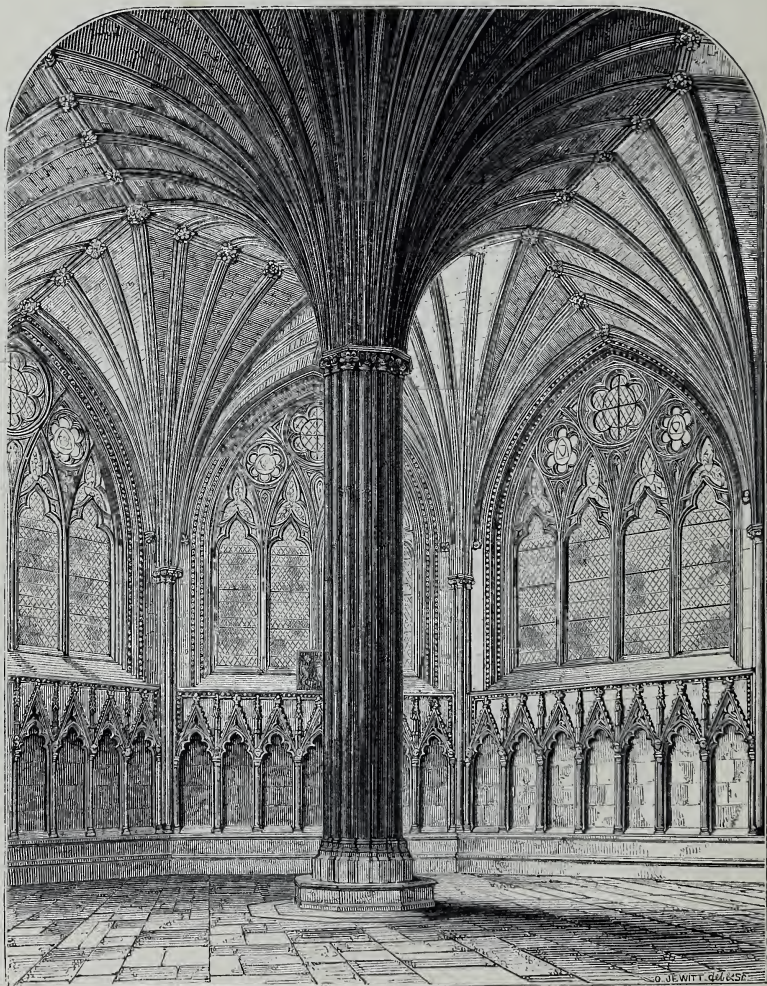
<sup>v</sup> C. Winston, Painted Glass of Wells.

(died 1088). It belongs to the same period as those in the opposite aisle. Below it is the fine effigy of Bishop RALPH OF SHREWSBURY (died 1363). Remark the *infula*, or fillet twisted round the staff of the crozier, and the large jewelled ornaments at the back of the gloves.

XXXII. A low door on the north side of this aisle opens to a vaulted passage leading to the *crypt* of the chapter-house. The passage is lighted by three small windows. A stone lanthorn in the wall, on the right near the door of the crypt itself, should be noticed. This door, which opens inward, is covered with fine old iron-work.

The crypt seems to have been completed about the year 1286, when a chapter was called in order to consider the necessity of completing "the new structure which had been a long time begun." This "new structure" can have been only the chapter-house, the lower part, or crypt, of which is of very much earlier date than the upper. Like the chapter-house itself, the crypt is octangular; and an octangular pier surrounded by circular shafts rises in the centre. The vaulting-ribs which spring from these shafts rest again on eight round pillars, about six feet high, and placed at no great distance from the central pier. A second series of arched vaultings is carried from the pillars to brackets between the narrow windows, twelve in number. Close within the door is a curious piscina, in the hollow of which is sculptured a dog gnawing a bone.





THE CHAPTER-HOUSE.

Unlike other crypts, this building is on a level with the floor of the church; and in it was a great sink, by which all the water employed for washing the cathedral was formerly carried off. It possibly also contained a well.

In the crypt are now preserved two effigies of early bishops, both of Early English character, and resembling those already noticed. Here are also an ancient cope chest; a wooden lanthorn, said to have been brought from Glastonbury; and the old works of the Glastonbury clock, the face and figures belonging to which still do their duty in the north transept.

XXXIII. From the east aisle of the north transept a door opens to the fine staircase which ascends to the *chapter-house*. It is lighted by two geometrical windows, west. The corbels supporting the first vaulting-shafts on either side, representing a monk and a nun trampling on serpents, should be noticed. The staircase is not unworthy of the magnificent chapter-house to which it leads, the finest example of its date in England. It is generally assigned to the episcopate of William de la Marchia (1293—1302), and is, at all events, nearly of this date, being throughout early Decorated (geometrical).

Like the crypt below, the chapter-house is octagonal, and has a central pier with sixteen shafts, from which the ribs of the vaulting radiate. [Plate VIII.] Other radiating ribs spring from grouped shafts at the angles between the windows. These are eight in number, filled with very fine geometrical tracery, and sur-

rounded by hollow mouldings enriched with the ball-flower, or "hawk's-bell," a characteristic ornament of the early Decorated period. Some fragments of stained glass remain, among which are the arms of Mortimer, and of France and England, quarterly. Below the windows an arcade runs round the walls, with Purbeck shafts and enriched canopies. At the springs of the arches are sculptured heads full of expression, kings, bishops, monks, ladies, jesters; and at the angles, grotesques of various kinds. A line of the ball-flower ornament is carried round above the canopies.

The double arches at the entrance shew traces of a door on the exterior. The inner arch was apparently always open. Remark the curious boss in the vaulting, composed of four bearded faces. The diameter of the chapter-house is fifty feet, its height forty-one feet. Its unusual, and indeed unique, features are—its separation from the cloisters, from which the chapter-house generally opens; and its crypt or lower story, which rendered necessary the staircase by which it is approached.

A most striking view of the chapter-house is obtained from the further angle of the staircase, close to the doorway of the Vicars' College. The effect of the double-door arches with their tracery, of the central pier, the branched ribs of the vaulting, and the fine windows, is magnificent; and when the latter were filled with stained glass, must have been quite unrivalled. The chapter-house is by no means the least important of the many architectural masterpieces which

combine to place Wells so high in the rank of English cathedrals.

XXXIV. Beyond the chapter-house the staircase ascends, through a Perpendicular doorway, to the gallery over the Chain-gate which connects the *Vicars' College* with the cathedral. A body of vicars-choral was attached to the church from a very early period. The dean and canons, by whom this cathedral was ruled from the time of its foundation by Ina, had their residences within the Close, first surrounded with walls in the reign of Edward I. The vicars-choral were originally scattered throughout the town; but great abuses arose, and under Bishop RALPH OF SHREWSBURY (1329—1365) they were established in the existing college, the greater part of which, however, was rebuilt by Bishop BECKINGTON (1443—1464), or rather by his executors, to whom he had left a large sum for the purpose.

Through the gallery the vicars could pass from their own Close into the cathedral. The *common hall* of their college opens from it, and is a very interesting specimen of an ancient refectory. It is of Bishop Ralph's period (circa 1340), but was much altered either by Bishop Beckington, or somewhat later. Remark the huge fire-dogs and fire-irons, the oaken settles, and the pulpit from which one of the brethren read aloud during dinner. The small oriels on the dais are of great beauty, both within and without. A scroll over the fireplace requests the prayers of the vicars for Sir Richard Pomroy, who may have contributed toward

the erection of the hall ; and above is an ancient painting representing the original grant of Bishop Ralph of Shrewsbury (see Part II., *Bishop Ralph*). Some additional figures were inserted in the reign of Elizabeth, who refounded the college in 1591.

XXXV. The *Vicars' Close* is entered through a gateway beyond the Chain-gate, and originally contained forty-two uniform dwellings of two rooms each, each room having a fireplace, two windows, and a loop-hole. The arms of Bishop Beckington's executors—a fesse between three swans, for Richard Swan ; the letter H, and three sugar-loaves, for Hugh Sugar ; and a chevron between two roses in chief and a talbot in base, for John Pope or Talbot—are sculptured on the chimney-shafts, under those of the see and of Bishop Beckington alternately. Only one of the houses, however, retains its original character. The rest have been altered at various times, and the Close itself is no longer the exclusive residence of its proprietors, who now consist of three priest and eight lay-vicars.

On the north side of the Close are the chapel and library : the first originally built by Bishop Ralph about 1343, the latter by Bishop Beckington. None of Bishop Ralph's work remains in the chapel, however, which was rebuilt by Bishop Bubwith, as appears from his arms (three chaplets of holly-leaves) on the door, and in the stained glass. Some beautiful Early English sculpture (which may have come from the original east end of the cathedral) was used again in the spandrels of the windows, and should be noticed.

XXXVI. Returning to the cathedral, the visitor may ascend the *central tower*, by a staircase opening from the south-east angle of the south transept. He will cross the vault of the transept, and will then ascend the tower, the height of which, from the pavement, is 182 feet. The character of the pinnacles, it will be here observed, is not Decorated, and they are probably later additions. A magnificent view is commanded from the roof. The position of the cathedral, rising from the centre of the valley, is perhaps better understood from here than from any other point.

XXXVII. A doorway in the same transept leads to the *chapter library*, built over the eastern walk of the cloister by Bishop BUBWITH (1407—1424), and said to have been largely furnished with books by Bishop LAKE (1616—1626). It now contains about 3,000 volumes, among which are many that belonged to Bishop Ken, and were left by him to his former cathedral. His own copy of Bp. Andrewes' Devotions is here, as well as a large and important collection of pamphlets relating to the public events of his time. Other treasures of the library are—the Aldine edition of Aristotle, with the autograph and manuscript notes of Erasmus; the *Etymologica* of Isidorus, a manuscript of the fourteenth century; and a later manuscript relating to ecclesiastical law. A great number of iron chains, by which the volumes were formerly attached to the desks, are preserved here, and should be noticed. Thus, says Mr. Ford, the huge volumes of the casuists are chained to

their reading-desks at Salamanca,—“like mastiffs, more to prevent collision than removal.”

XXXVIII. From the south-west angle of the transept we pass into the *cloisters*, which here occupy a much larger area than in other cathedrals, and have only three sides or walks, instead of four, as usual. The difference between a true monastic cloister and this of Wells should be remarked. The canons of Wells were not monks, and did not require a cloister in the ordinary sense. This is merely an ornamental walk round the cemetery. It did not lead to either dormitory, refectory, or chapter-house. It served as a passage to the bishop's palace; and the wall of the east walk is Early English of the same date as the palace itself. The rest of the east walk was built by Bishop Bubwith; the west by Bishop Beckington; who also commenced the south side, which was completed soon after his death by Thomas Henry, treasurer of Wells. The lavatory in the east walk should be remarked, as well as the grotesque bosses of the roof in the portion built by Bishop Beckington. Over the western cloister is the Chapter Grammar-school. The central space is known as the “Palm Churchyard,” from the yew-tree in its centre, the branches of which were formerly carried in procession as palms.

The mural tablets and monuments removed from the cathedral have been arranged on the walls of the cloisters. None of them, however, are of much interest.

XXXIX. From the south-east angle of the cloisters

we descend into the open ground within the gateway adjoining the market-place, and opposite the *episcopal palace*. This is surrounded by a moat, as well as by strong external walls and bastions, and would have been capable of sustaining a long siege according to the mediæval system of warfare. The moat is fed by springs from St. Andrew's, or the "bottomless" well,—the original "great well" of King Ina,—which rise close to the palace, and fall into the moat in a cascade at the north-east corner. Both walls and moat were the work of Bishop RALPH OF SHREWSBURY (1329—1365).

The *gatehouse*, of the fifteenth century, was built by Bishop BECKINGTON (1443—1464). The octagonal towers which serve as bastions are formed by giving that shape to the extremities of the whole mass on each side. The drawbridge and portcullis are no longer available, but formed part of the late restoration effected by Bishop Bagot.

The *great hall*, of which the ruins remain, was built by Bishop BURNELL (1275—1292), who probably found the palace of Bishop Jocelyn (see *post*) too small on occasions of state. It still continued, however, to be the actual dwelling-house. Bishop Burnell's hall was dismantled, chiefly for the sake of the lead with which its roofs were covered, by Sir John Gates, who purchased the palace in 1552, after the execution of the Duke of Somerset, to whom it had been granted after his victorious return from the field of Pinkie-cleugh. It was stripped of the few remaining traces of its ancient splendour by Cornelius Burgess, who acquired it during

Cromwell's Protectorate: and although Bishop Piers partly repaired it in the reign of Charles II., it was afterwards neglected, and in the last century it fell into complete ruin. It was the largest episcopal hall in England (120 feet long, 70 feet broad), and was lighted by nine lofty windows. Octagonal turrets containing staircases rise at each angle. These still remain; and four of the windows, in their shrouding mantles of ivy, may still be admired. All the details deserve notice. In this hall, in 1539, Whiting, the last abbot of Glastonbury, was brought to his trial, on a pretended charge of appropriating the church plate, but in reality for refusing to surrender his abbey. He was acquitted, but on his return to Glastonbury was seized, dragged to the top of the Tor, and there executed.

The *chapel*, restored at a cost of £1,500 by the late Bishop Bagot, is a graceful Decorated building, of the same date and character as the choir. The three windows on either side are geometrical in their tracery, and of three different designs, each window corresponding with that opposed to it. The glass in the east window was the gift of Bishop Law.

The *Palace* itself has recently been much altered, particularly by Bishops Law and Bagot. It formed part of Bishop Jocelyn's original design, with the cathedral, chapter-house, and close; a "magnificent conception, giving an idea of the grandeur of the Middle Ages hardly to be obtained elsewhere," but which Bishop Jocelyn did not live to complete, although, in Fuller's words, "God, to square his great

undertakings, gave him a long life to his large heart." The ancient portion of the palace is still one of the finest examples of a thirteenth-century house existing in England, or perhaps in Europe. Its arrangement is the usual one of the period. The vaulted lower story, supported on pillars of Purbeck, served for cellars and entrance-hall. In the upper story was the principal dwelling-room, or hall, now a *gallery*, eighty feet in length, with groined roof and richly-carved doors and wainscoting. Here are portraits of some of the bishops, including those of Wolsey, Godwin, Laud, and Ken. The chair of the abbot of Glastonbury, and that called the "monk's chair," so well known from its numerous copies, are preserved here.

A terrace in the garden commands a fine view of the Cathedral, of Glastonbury Tor, and of the craggy Dulcote Hill, which rises beyond the meadows of the bishop's park. A very pleasant walk surrounds the palace outside the moat, the clear waters of which, with their swans and wild-fowl, combine with the fine trees and ivy-clad walls to produce a striking picture. Besides supplying the moat and turning several mills, the springs from St. Andrew's well were led by Bishop Beckington to the conduit raised by him in the market-place, and flow thence in cleansing streams through the streets of the city.

XL. On the north side of the Cathedral Green is the *Deanery*, built chiefly by Dean Gunthorpe (1475), chaplain to Edward IV., and Keeper of the Privy Seal. It is a quadrangle enclosing a court, and still shews the

beauty of the original building in the garden front, remarkable for its richly ornamented windows, the finest of which is a large oriel which formerly lighted the hall. Conspicuous in the decoration are the badges of Edward IV. (a rose and radiant sun), and the rebus of Gunthorpe. The front toward the Green is supposed to have been rebuilt at the time of the Commonwealth. Here is preserved an ancient pastoral staff, found some years since in the cathedral precincts. The head, of Limoges enamel, represents St. Michael vanquishing the dragon, and is studded with small turquoises and other precious stones.

# WELLS CATHEDRAL.

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## PART II.

### *History of the See, with Short Notices of the principal Bishops.*

**I**N the year 577, according to the Saxon Chronicle, the Brito-Roman ‘chesters,’ or fortified towns of Bath, Gloucester, and Cirencester, were taken by the Saxon chiefs Cuthwin and Ceawlin, after the great battle of Deorham (Dyrham,) in which three British kings fell, and which, by its results, effectually separated the Britons of Wales from those of Devon and Cornwall. From this time the Saxons obtained permanent footing in the province afterwards known as Somerset, or that of the ‘Somersætas,’ although it does not seem to have been finally reduced by them until after the battle of Penn, in 658.

How far the ancient British Church of Glastonbury survived the struggle is uncertain<sup>a</sup>; but Christian Churches

<sup>a</sup> The British church of Glastonbury (to which reference has been made in Part I.) was traditionally said to have been founded by Joseph of Arimathea, who, according to the legend, reached the shores of Britain with eleven companions, thirty-one years after our Saviour’s Passion. They built their first chapel of twisted osiers; and, says William of Malmesbury, “this being the first church in the island, the Son of God was pleased to grace it with a particular distinction, dedicating it Himself in honour of His mother.” It was indeed generally believed to have been not only the first church in Britain, but the first erected in Christendom. A large brass plate, on which the story was recorded at length, was fixed to one of the pillars in the abbey church; and was afterwards in the possession of Spelman, who printed the in-

were no doubt founded by the new comers as they gradually took possession of the district; and of these, one of the most important was established by King Ina in 704, about the centre of the province, near a spring dedicated to St. Andrew and generally known as 'the Wells.' The situation, well sheltered by the Mendip hills, and at no great distance from the line of the Foss Way, the chief means of communication between Somerset and the rest of England, was convenient<sup>b</sup>; and succeeding kings of Wessex seem to have bestowed additional privileges on the house of secular canons settled at Wells by Ina, until, at the beginning of the tenth century, the place was chosen as the seat of the new bishopric founded by Edward the Elder for the province of Somerset<sup>c</sup>.

scription in the first volume of his *Concilia*. That Glastonbury was thus originally founded was the general belief throughout England; and the English ecclesiastics who were present at the councils of Pisa, Constance, and Basle, brought forward the story as a proof that the churchmen of France and Spain had no real claim to precedence. A careful examination of the early history of Glastonbury will be found in Collier's *Ecclesiastical History*, Bk. i., cent. 1.

<sup>b</sup> A branch road from the Foss is said to have passed from Ilchester through Street and Glastonbury to Wells, and thence to a line of Roman road on the Mendips. This, however, is uncertain. Roman coins have been found in some quantities at Wookey, about two miles from Wells; but it is by no means clear that the city itself was ever a Roman station, although the names of 'Ad Aquas' and 'Theodorodunum' have been sometimes (but without authority) assigned to it. 'Tethiscine' is the name given to Wells in the Glastonbury Chronicle (quoted in "*Anglia Sacra*," i. p. 553); and it is called 'Tidington' in a charter of the Confessor. It is possible that the 'great springs' had rendered Wells a sacred site in the days of the Druids, and that they were first placed under the protection of St. Andrew by the early British Christians at Glastonbury.

<sup>c</sup> Before Ina's foundation, an episcopal see is said to have been established at Congresbury, on the river Yeo, between Yatton and Cheddar. The sole authority for this statement is the Glastonbury Chronicle, which is not trustworthy.

In what year this bishopric was founded is uncertain, since the passage in the History of William of Malmesbury, generally relied on as fixing it definitely in 904, has been shewn to be full of inaccuracies. It may, however, be taken for granted that about this period, and during the reign of Edward the Elder, two bishoprics, in addition to those already existing at Winchester and Sherborne, were provided for the kingdom of Wessex, which now embraced all the west of England—Wells for Somerset, and Crediton for Devonshire. The first bishop of Wells is said to have been Athelm, abbot of Glastonbury, who afterwards became archbishop of Canterbury. Of his successors before the Conquest little is recorded beyond their names. Two, like Athelm, had been abbots of Glastonbury; and three others, like him, were translated from Wells to Canterbury; a proof, perhaps, that the see of Wells, during the Saxon period, was richly endowed, and was generally filled by men of considerable rank. Giso, the fifteenth in succession from Athelm, recovered after the Conquest the possessions of the see, which had been forcibly retained by Harold (afterwards king), during the reign of Edward<sup>d</sup>. He replaced the canons who had been expelled, and was himself (probably owing to the fact that he was not of Saxon birth<sup>e</sup>) permitted to retain his see, to which he had been consecrated at Rome during the lifetime of the Confessor. Giso's successor was,

[A.D. 1088—1122.] JOHN DE VILLULA, a native of Tours,

<sup>d</sup> The spoliation of the see by Harold, and consequently Bishop Giso's recovery of the manors, are much doubted by the editors of the *Monasticon*. At the Domesday survey, the church of Wells possessed only one manor that had belonged to Harold "on the day when King Edward was alive and dead." The lands of the see at this period were wholly in Somersetshire, and extended to 280½ hides.

<sup>e</sup> He was a native of St. Trude in the Hasban, and is generally called 'Lotharingus,' like the contemporary bishops of Exeter and Worcester.

who had practised medicine at Bath successfully, though somewhat irregularly, according to William of Malmesbury<sup>f</sup>. He was the founder of the palace at Wells, removing for that purpose the cloister and other buildings which Bishop Giso had constructed for the use of the canons. A more important change brought about by this bishop was the removal of the place of the see from Wells to Bath; according to Malmesbury, for the sake of increasing his own importance, and against the will of the canons of Wells; but we may perhaps believe that Bishop John was also influenced by the same reasons which about the time of the Conquest led to the removal of many sees from the 'villulæ' in which they had at first been situated, to the greater security of walled towns; a change made partly in obedience to a decree of the Council of London, A.D. 1075; and partly resulting from the different modes of life of the Saxon and Norman bishops, the first of whom, like the Saxon kings, were in the habit of wandering from one manor to another, and of thus receiving in kind the rents and services due to them<sup>g</sup>. Bishop John de Villula bought from Henry I. the "town of Bath," (that is, the authority and services which had hitherto been due to, and exercised by, the crown,) for five hundred pounds of silver; and also obtained from the king the abbey of black monks there, founded originally by Offa of Mercia, about the year 775, destroyed by the Northmen, but restored by its Abbot Alfege, afterwards the sainted Archbishop of Canterbury, and burnt, with the greater part of the city, in 1087. Bishop John rebuilt it from the foundations, together with its church, dedicated to St. Peter, which for some time served as the cathedral; but although, in Malmesbury's words, "cessit Andreas Simoni fratri, frater major minori," the Church of St. Andrew at Wells was not destined to remain long secondary. John de Villula's successor

<sup>f</sup> "Usu non literis medicus probatus."—*De Regibus*, l. iv.

<sup>g</sup> See Exeter, Pt. II.

[A.D. 1123—1135.] GODEFRID, was, like himself, called “Bishop of Bath,” and was buried in the abbey church there ; but under Bishop

[A.D. 1135—1166.] ROBERT,—a Cluniac monk from the Abbey of St. Pancras at Lewes,—the discord and jealousy between the men of Bath and Wells concerning the place of the see became so great that the matter was referred to the bishop for final decision ; and it was determined that the bishops should in future be styled ‘of Bath and Wells,’ and should be elected by an equal number of monks and canons from the abbey and collegiate church. Bishop Robert partly rebuilt and partly repaired the Cathedral at Wells, which had become ruinous (see Pt. III.) ; but was himself buried at Bath. He seems to have occasionally assumed helm and hawberk, after the then general fashion of the English prelates. (See *Winchester*, HENRY OF BLOIS, who is said to have procured Robert’s election to the bishopric of Bath). He was taken in his own city by the men of Bristol (adherents of Matilda), and detained for some time in prison, in return for the capture of Wilfred Talbot, whom the bishop had made prisoner in Bath.

The see remained vacant for nearly nine years after Bishop Robert’s death, during which Henry II. retained the temporalities. His successor,

[A.D. 1171—1191.] REGINALD FITZ-JOCELYN, archdeacon of Sarum, and son of Reginald Jocelyn, the bishop of Salisbury who was excommunicated by Becket at Vezelay, consecrated in 1171, was elected to the see of Canterbury in 1191, but died before his consecration. He bestowed the first charter on the city of Wells.

[A.D. 1192—1205.] SAVARICUS, son of Goldwin, archdeacon of Northampton, and a relative of the Emperor Henry VI. of Germany, is said to have received the bishopric of Bath from Richard Cœur de Lion during his detention by the Emperor, in return for many services rendered by him to the royal captive. The rich abbey of Glastonbury was added

to the see, in consideration of which the city of Bath was to be resigned to the king; and the bishop, who had remained in Germany after Richard's release, as one of the hostages for the full payment of his ransom, styled himself, on his arrival in England, Bishop of "Bath and Glastonbury." He was buried at Bath, where his many wanderings were thus alluded to in his epitaph:—

"Hospes erat mundo, per mundum semper eundo,  
Sic suprema dies fit sibi prima quies."

Bishop Savaricus had maintained a constant warfare with the monks of Glastonbury, who appealed to Rome against the union of their abbey with the bishopric; and Adam of Domersham (one of the monks) records how the bishop arrived at Glastonbury on Whit-Sunday, attended by an armed company "non sicut decuit pastorem;" how he broke open the doors of the abbey and church, which had been closed against him, seized the sacred vestments, caused himself to be enthroned in the church, and scourged the refractory monks, many of whom were afterwards carried off and imprisoned at Wells. The strife was appeased, however, soon after the accession of

[A.D. 1206—1239.] JOCELYN TROTMAN, called JOCELYN OF WELLS. The monks of Glastonbury agreed to resign a goodly proportion of their manors to the bishop, who, in return, abandoned his claim to their abbey. Henceforth the bishops are known in unbroken succession as 'of Bath and Wells.' In 1208, after the promulgation of the papal interdict in consequence of King John's refusal to accept Stephen Langton as archbishop, (see *Canterbury*,) Jocelyn of Wells, like many other prelates, was compelled to leave the kingdom. He fled accordingly, in company with the Bishops of London, Ely, and Worcester, who had published the interdict, and did not return until after the king's submission to Pandulph in 1213<sup>h</sup>. After his restoration,

<sup>h</sup> Whilst Bishop Jocelyn was in exile the king received the revenue of Wells, which in 1212 was £214 14s. 6d. (Mag. Rot.,

his chief cares were devoted to the improvement of his see, and of the Cathedral of Wells, of which he shines forth as one of the greatest benefactors. He seems, in fact, to have nearly rebuilt it from the foundations; and portions of the existing nave, the transepts, and part of the choir are of his work. (See Pts. I. and III.) He first appointed vicars choral for the cathedral, besides creating several new prebends; and bought the palace, afterwards known as Arundel-house, in the Strand, for the use of the bishops of Wells. The chapel attached to the palace of Wells, and restored by Bishop Bagot (died 1854), was also originally built by Bishop Jocelyn, who was buried (1242) in the midst of the choir of his new cathedral. He had been thirty-seven years bishop; "God," says Fuller, "to square his great undertakings, giving him a long life to his large heart." In conjunction with Peter de Rupibus, Bishop of Winchester, Bishop Jocelyn crowned Henry III., at Gloucester.

[A.D. 1243—1247.] ROGER, his successor, was the last bishop interred at Bath.

[A.D. 1248—1264.] WILLIAM BYTTON or BUTTON, a member of a knightly family settled at Bytton, in the neighbourhood of Bath, was sent in 1253 to Spain, in order to negotiate the marriage between Prince Edward, afterwards Edward I., and the Princess Eleanor of Castile. He is principally remarkable, however, for the long row of Buttons which he succeeded in affixing to the various dignities of Wells. More than half-a-dozen of his relatives were thus provided for. His tomb remains at the north-east corner of St. Catherine's Chapel in Wells Cathedral, (Pt. I. § XXVII.)

14th John.) The bishop's establishment, according to this document, comprised a train of huntsmen, a pack of harriers, and thirteen other dogs of various descriptions. Richard I. had permitted the bishops to keep dogs of chase anywhere in Somersetshire.

[A.D. 1264, 5.] WALTER GIFFORD (1264, was translated to York in 1265.)

[A.D. 1267—1274.] A second WILLIAM BYTTON, nephew of the former bishop of that name, succeeded. In his lifetime he enjoyed the highest reputation for sanctity of life and manners; and when the pope granted permission to Robert Kilwardby, Archbishop of Canterbury elect, to be consecrated by any bishop he might prefer, he chose Bishop Bytton, “quod fama sanctitatis inter cæteros multum efflorebati.” He continued to be revered after death; and his tomb, which remains in the south choir-aisle, (Pt. I. § XXVI.,) was much resorted to for the cure of toothache. This bishop was the author of an important body of statutes for the government of the Church of Wells.

[A.D. 1275—1292.] ROBERT BURNELL was descended from the powerful Barons of Burnell, whose principal stronghold was the Castle of Acton Burnell in Shropshire. He was one of the chief ministers of Edward I.,—treasurer, and afterwards chancellor,—and was much employed in affairs connected with Wales, for better attention to which he removed for some time the Court of Chancery to Bristol. He is said to have amassed great wealth, and to have enriched his brothers and other relatives “supra modum.” The great hall of the palace at Wells, (now in ruins,) the largest attached to any episcopal palace in England, was built by him; and he repaired at his own expense the castle of his family at Acton Burnell. Bishop Burnell died at Berwick in 1292, during the meeting of the Scottish and English barons at which Edward I. adjudged the crown of Scotland to Balliol. His body, however, was brought to Wells, and interred in the nave of his cathedral.

[A.D. 1293—1302.] WILLIAM DE LA MARCH, Treasurer of England, succeeded Burnell. The great Churchmen had been ready to support Edward I. in his schemes of insular conquest, especially in his attacks on the Welsh,

<sup>i</sup> Mat. Paris.

whose rebellious princes Archbishop Peckham excommunicated, and whose movements Bishop Burnell had carefully watched. It is nevertheless somewhat remarkable that, if we are to believe the statement of Westminster, William de la March was the instigator of the arbitrary act by which, before his war in Guienne, Edward I. swept into his own exchequer, under the name of a loan, all the wealth which had been accumulated in the religious houses of the realm; not only that belonging to the Churchmen themselves, but that also which, according to the usage of the time, had been placed by others in their charge, as in the most secure banks of deposit. Edward I. petitioned the Pope for the canonization of this prelate after his death, asserting that his life had been conspicuous for sanctity, and that many miracles had been performed by him. The king's request, however, was not granted; possibly owing to the part Bishop de la March had taken in the plunder of the monasteries. His tomb remains in the south transept. The beautiful chapter-house of his cathedral was commenced by Bishop De la March. (Pt. I. § XVIII.)

[A.D. 1302—1308.] WALTER HASELSHAW, Dean of Wells, succeeded.

[A.D. 1309—1329.] JOHN DROKENSFORD, Keeper of the king's wardrobe, in 1312 was appointed guardian of the kingdom during the absence of Edward II. in France. He subsequently attached himself to the party of Queen Isabella. "He took," says the old historian of Wells, "some care of his diocese, which he adorned by his buildings, but far more of his own family."

[A.D. 1329—1365.] RALPH OF SHREWSBURY, (Radulphus de Salopia,) whose birth and antecedents are unknown, was the unanimous choice of the monks of Bath and of the canons of Wells. His consecration took place without the assent of the Pope, for which unfortunate haste Bishop Ralph had subsequently to pay an enormous sum into the Roman treasury. He was the founder of the

Bishop's College at Wells, afterwards added to by Bishop Beckington. In the hall there still remains a curious picture, in which the vicars are seen kneeling at the feet of the bishop, with this inscription attached :—

“ Per vicos positi villæ, pater alme rogamus  
Ut simul uniti, te dante domos, maneamus.”

The bishop benignantly responds :—

“ Vestra petunt merita, quod sint concessa petita,  
Ut maneatis ita, loca fecimus hic stabilita.”

Bishop Ralph also built a house for the choristers, besides restoring many of the palaces belonging to the see, and surrounding with lofty walls and a deep foss the episcopal palace at Wells. He rendered himself especially popular by procuring the disafforestation of Mendip, hitherto a royal hunting-ground. The change was greatly in favour of the country people ; “beef,” says old Fuller, “better pleasing the husbandman's palate than venison.” His tomb, with effigy, remains in the north choir-aisle. (Pt. I. § XXXI.)

[A.D. 1363—1365.] JOHN BARNET, translated from Worcester in 1363, was removed to Ely in 1365.

[A.D. 1366—1386.] JOHN HAREWELL, chaplain to the Black Prince and Chancellor of Gascony, was consecrated at Bourdeaux by the archbishop of that city. He built the south tower of the west front. His effigy remains in the south choir-aisle, but scarcely represents him, as Godwin tells us he was, “homo præpinguis et obesus admodum.” (Pt. I. § XXVI.)

[A.D. 1386—1388.] WALTER SKIRLAW, translated from Lichfield in 1386, removed to Durham (see that Cathedral), in 1388.

[A.D. 1388—1401.] RALPH ERGHUM, translated from Salisbury in 1388, died 1401.

[A.D. 1401—1407.] HENRY BOWET, translated to York, 1407.

[A.D. 1407—1424.] NICHOLAS BUBWITH, had been translated from London to Salisbury, and thence to Bath and Wells. He was present at the Council of Constance, and was one

of those who assisted in electing Pope Martin V. In his cathedral at Wells he built the north tower of the western front, and his beautiful chantry remains in the nave, (Pt. I. § XVII.) Bishop Bubwith was the founder of an almshouse at Wells, still existing near St. Cuthbert's church.

[A.D. 1425—1443.] JOHN STAFFORD, was translated to Canterbury, (see that Cathedral), in 1443.

[A.D. 1443—1464.] THOMAS DE BECKINGTON, one of the great benefactors of Wells, succeeded. He was born (of low parentage, 'textoris filius,') at the village of Beckington, about two miles from Frome, and was sent at an early age to Winchester for education, where he attracted the attention of William of Wykeham, who placed him first in his college at Winchester, and thence removed him to Oxford. A book in which he asserted the right of the English crown, and made it

... "well appear, the Salique law  
Was not devised for the realm of France,"

drew on him the favourable notice of Duke Humphrey of Gloucester, by whose influence, as is probable, he was made tutor to the young King Henry VI.; and after having been appointed principal Secretary and Keeper of the Privy Seal, he was nominated to this bishopric in the year 1443. Bishop Beckington trod closely in the steps of his early patron, Wykeham, whose love and practical knowledge of architecture he seems to have inherited. Nearly all the episcopal palaces in his diocese were repaired by him; a part of the cloisters at Wells was his work; and the College of Vicars Choral, which Bishop Ralph of Shrewsbury had founded, was greatly enlarged and improved at his expense. His rebus, a beacon and a ton, still remains on these and other of his buildings. For the city of Wells he built gatehouses, market-offices, and a conduit, supplied by pipes from St. Andrew's Well. In Oxford, imitating Wykeham, he was one of the principal benefactors of Lincoln

College, the building of which he completed. Bishop Beckington died very wealthy, (although he asserts in his will that he had spent six thousand marks in repairing and adorning his palaces,) bequeathing books, church ornaments, and vestments to his churches of Bath and Wells, to Wykeham's colleges at Winchester and Oxford, and to many parish churches and monasteries. His beautiful chantry remains, partly in St. Calixtus' chapel (Pt. I. § XVIII.), and partly on the south side of the choir (Pt. I. § XXVI.) "A beacon," says Fuller, "we know is so called from *beckoning*,—that is, making signs or giving notice to the next beacon," (an etymology which need not be pressed, however). "This bright beacon doth nod and give hints of bounty to future ages; but it is to be feared it will be long before his signs will be observed, understood, and imitated<sup>k</sup>."

<sup>k</sup> In the notice of Bishop Beckington, introduced by Chaundler in his life of Wykeham, Wells is thus described:—the speakers are Ferrandus and Panestius. Ferrandus having wandered over hills and through valleys from 'the beautiful and sublime University of Oxford,' desires to rest in the 'village' he sees at a distance. Panestius replies,—

"You should call it a city rather than a village, which would be more evident to you, could you see all the beauty and neatness that is within it. That most beautiful church which we discern at a distance, consecrated to St. Andrew, the most pious apostle of the immortal God, contains the episcopal chair of a worthy priest. It has also adjoining to it, an extensive palace, adorned with wonderful splendour, surrounded with flowing waters, and crowned with a fine row of turreted walls, in which dwells the most dignified and learned prelate, Thomas, the first of that name. This man, by his sole industry and disbursements, raised this city to its present state of splendour; fortifying the church in the strongest manner with gates, towers, and walls, and building the palace in which he lives, with other edifices, in the most sumptuous style; so that he not only merits to be called the founder, but more deservedly the grace and ornament of the Church.

"That the clergymen here are religious in their manners, honest in their lives, noble in hospitality, affable and agreeable to strangers, and to all benevolent, you will first discover from

[A.D. 1465—1491.] ROBERT STILLINGTON, already Keeper of the Privy Seal, became Chancellor of England in 1468. By Edward IV. he was sent on a mission, the object of which was to induce the Duke of Bretagne to deliver up Henry of Richmond, who had taken refuge with him. On this occasion Bishop Stillington made for himself a bitter enemy in Richmond; and on the accession of the latter to the crown of England, the Bishop is said to have supported, though to what extent is uncertain, the imposture of Lambert Simnel. At any rate, after the fall of Simnel, Stillington was accused of high treason, and compelled to take refuge in Oxford. For some time the University refused to deliver him, asserting that to do so would be a violation of their privileges, since he was among them, to all appearance, for the prosecution of study. The crime of high treason, however, could not be covered even by the high privileges of mediæval Oxford; and Bishop Stillington was at length (1487) given into the hands of the King's messengers, by whom he was conveyed to Windsor. He remained there in close custody until his death in 1491. He had built for himself a stately chantry adjoining the cloisters of his own cathedral, in which he was buried. The chantry was destroyed, however, by Sir John Gates (*temp.* Eliz.), for the sake of the lead with which it was covered; and men, says Godwin, who when boys had seen the bishop alive, and had witnessed his interment, beheld in

observation, and then learn from experience; for they are accustomed to wait on strangers and travellers with every office of humanity; and they seem to contend who shall first invite any one and prevail on him to partake of their hospitality. The urbanity of the inferior clerks whom they call vicars, the order and concord of the citizens, the just laws, the excellent polity, the delightful situation of the place, the neatness of the dwellings, the intrinsic prudence of the people, and the adornment, honour, and pleasantness of the whole, both make and ornament this city; the name of which is Wells (Fontana,) so called by its ancient inhabitants from the fountains gushing out in every part."

their old age his chantry destroyed, and his remains themselves rudely shaken from the lead in which they had been wrapped.

[A.D. 1491—1494.] RICHARD FOX, translated from Exeter, and from Wells to Durham; finally to Winchester in 1500. (See EXETER and WINCHESTER.)

[A.D. 1495—1503.] OLIVER KING, Chief Secretary to Edward IV. and to Henry VII., succeeded Bishop Fox both in the see of Exeter and in that of Bath and Wells. His principal work was the rebuilding (or rather beginning to rebuild) the abbey church at Bath, generally considered the latest cathedral built in England. This he is said to have done in obedience to a dream, in which he saw a vision resembling Jacob's ladder, and heard a voice saying, "Let an Oliver stablish the Crown and a King build the Church." Accordingly, on the west front of the church is represented the dream of Bishop King—the ladder, with ascending and descending angels. There is also an inscription in Latin and English (referring to Judges ix. 8),—

“ Trees going to choose their King  
Said, Be to us the Olive(r) King.”

The church, however, was scarcely completed at the time of the dissolution; and Bishop King himself was most probably buried at Windsor, in a chapel on the south side of the choir. His successor was

[A.D. 1504—1518.] HADRIAN DE CASTELLO, a native of Corneto in Tuscany, despatched as papal legate to Scotland by Pope Innocent VIII. The death of the Scottish King detained him in London, where he became intimate with Archbishop Morton, by whom Henry VII. was persuaded to entrust him, on his return to Rome, with the management of all business between England and the Papal Court. In the year 1503 the bishopric of Hereford was conferred upon him; from which, in the following year, he was translated to Bath and Wells. In the meantime,

Alexander VI., “sui sæculi monstrum” (Alexander Borgia), had raised him to the cardinalate, and afterwards, casting a longing eye upon the wealth which Hadrian had amassed, attempted to poison him, with certain other cardinals, at the famous banquet in the garden of the Vatican (August, 1503). The poisoned wine, however, was presented to the Pope himself by mistake, who died, and whose son, the infamous Cæsar Borgia, never recovered the effects of the same poison. Cardinal de Castello subsequently headed a conspiracy against Leo X., and upon its discovery was compelled to leave Rome in disguise, and was never afterwards heard of. The bishoprics both of Hereford and of Bath and Wells were conferred on him at Rome. In the latter he was installed in the person of his proxy, the Pope’s sub-collector in England, the historian Polydore Vergil, who afterwards became Archdeacon of Wells; “on the quire whereof,” says Fuller, “he bestowed hangings flourished with the laurel-tree, and as I remember wrote upon them, ‘Sunt Polydori munera Vergilii.’”

[A.D. 1518—1523.] THOMAS WOLSEY held the see of Wells *in commendam* upon the deprivation of Cardinal de Castello, until he resigned it in 1523 in order to receive the richer benefice of Durham. It may here be observed, that throughout the episcopates of foreign prelates, such as Cardinal de Castello, — whilst a see was held *in commendam*, as by Wolsey,—or whilst such bishops as Beckington and Stillington were holding the chancellorship and other great offices of state, the duties of their sees were discharged by suffragan bishops, one of whom, Thomas Cornish, Provost of Oriel, and *Tinensis Episcopus*,—titular bishop of Tenos in the Archipelago,—presided over the affairs of Bath and Wells from 1486 to 1513. This use of suffragans in the English Church dates from an early period<sup>1</sup>.

<sup>1</sup> See Collier, *Eccles. Hist.*, vol. iii. p. 61, and vol. iv. p. 268, (ed. 1840). The episcopate of Thomas Cornish is generally sup-

[A.D. 1523—1540.] JOHN CLERK, constantly employed on foreign embassies by Henry VIII., was sent by him to Rome in 1521, in order to present to Pope Leo X. the King's "Defence of the Faith" in reply to Luther. Clerk's speech in the Consistory of Cardinals on this occasion is printed with the book itself. On his return he was rewarded with the bishopric of Bath and Wells. In 1540 a more difficult mission was entrusted to him, that of announcing to the Duke of Cleves the divorce of his sister Anne. The Bishop and all his attendants were accidentally poisoned on their way home, the former only returning with difficulty to London, where he died, February, 1540.

[A.D. 1541—1547.] WILLIAM KNIGHT, "legum doctor," also an 'orator' or ambassador of Henry VIII., succeeded. He built a beautiful cross in the market-place at Wells, which, however, is no longer existing.

[A.D. 1548—1554.] WILLIAM BARLOW became Bishop of St. Asaph in the year 1535. In the following year he was translated to St. David's, and in 1548 to Wells. Barlow was a supporter of the 'new profession;' and on the accession of Mary was compelled to take refuge in Germany. Elizabeth appointed him to the see of Chichester, of which he became the first Protestant bishop. (See CHICHESTER.) Barlow became Bishop of Wells through the influence of the Protector Duke of Somerset, in whose favour many of the best manors belonging to the see, together with the episcopal palace at Wells, were alienated in the year of Bishop Barlow's appointment.

posed to have lasted fifty-three years, and to be the longest recorded in the annals of the English Church. He has been confounded, however, with a predecessor of the same name—John 'Tinensis,' also suffragan of Wells from 1459 to 1479. (See Stubbs' *Registrum Sacrum Anglicanum*, p. 146.) The episcopate of Cardinal Bouchier, Archbishop of Canterbury (fifty-one years), is the longest on record of an English prelate in actual possession of his see.

[A.D. 1554—1558.] GILBERT BOURN was nominated to the see by Queen Mary, who also made him President of Wales. Such was the rapacity of the courtiers in the previous reign, that Godwin suggests the see would have been altogether suppressed had not Mary's accession prevented any further alienations. Before the Reformation it had been wealthier than either London or Salisbury. The palace at Wells had been restored to the see on Somerset's attainder. Bishop Bourn was deprived by Elizabeth, and placed under the custody of the Dean of Exeter. He died at Silverton, in Devonshire, in 1569, and was buried in the church there; which now, however, contains no memorial of him.

[A.D. 1559—1581.] GILBERT BARKLEY, first of the unbroken succession of Protestant bishops. After his death the see remained vacant for two years, until

[A.D. 1584—1590.] THOMAS GODWIN was appointed, in much favour as a preacher with Queen Elizabeth. The see was again vacant for two years.

[A.D. 1592—1607.] JOHN STIL.

[A.D. 1608—1616.] JAMES MONTAGUE had been first Master of Sidney Sussex College, Cambridge. At Wells he restored the episcopal palace, which had fallen much into decay, giving especial attention to the chapel, originally built by Bishop Jocelyn; and which, after Montague's restoration, is praised by Godwin as one of the most beautiful he had ever seen. Bishop Montague gave £1,000 towards the completion of the abbey church at Bath. In 1616 he was translated to Winchester.

[A.D. 1616—1626.] ARTHUR LAKE, Warden of the Hospital of St. Cross, near Winchester, succeeded.

[A.D. 1626—1628.] WILLIAM LAUD was translated to Wells from St. David's; in 1628 to London, and thence to Canterbury. (See CANTERBURY.)

[A.D. Sept. 1628—Sept. 1629.] LEONARD MAWE had accompanied Prince Charles on his romantic expedition to Spain, and became Master of Trinity College, Cambridge, on his

return. He is said to have received his bishopric through the influence of the Duke of Buckingham, who by Mawe's representation had been elected Chancellor of Cambridge.

[A.D. 1629—1632.] WALTER CURLE, translated from Rochester, and from Wells to Winchester.

[A.D. 1632—1670.] WILLIAM PIERCE, translated from Peterborough, shared the general fate of the Church during the Civil War, and lived to be replaced in his see on the Restoration.

[A.D. 1670—1672.] ROBERT CREIGHTON.

[A.D. 1672—1684.] PETER MEWS, translated to Winchester. (See that Cathedral.)

[A.D. 1684—1690.] THOMAS KEN, "one of the most primitive and holy bishops who, by God's mercy, have been raised up to adorn the Apostolical Church in England," is also the bishop who, of all his predecessors and successors, is now most generally remembered in connection with the see of Bath and Wells. Ken was born at Berkhamstead in Hertfordshire, in July, 1637. In his fifteenth year he was sent to Winchester College, where he was admitted in January, 1652. His name is still to be seen, cut in the stone, on a buttress in the south-east corner of the college cloisters. Here commenced his friendship with Francis Turner, afterwards Bishop of Ely, who became associated with him in many of the most remarkable events of his life.

From Winchester Ken passed to Hart Hall, in Oxford, and afterwards became Scholar and Fellow of New College. He returned to Winchester as Fellow of the college there in 1666. Bishop Morley made him his domestic chaplain. In 1669 he became Prebendary of Winchester, and was afterwards appointed chaplain to King Charles II. and to the Princess M<sup>ary</sup> of Orange. At this time he composed his "Manual of Prayers for the Use of Winchester Scholars," as well as (for the same purpose) his three well-known hymns, "Morning, Evening, and Midnight." The refusal

of his house to Nell Gwynne, who had accompanied the King to Winchester, seems to have procured for Ken the bishopric of Bath and Wells, which became vacant soon afterwards. So far from having been offended by Ken's peremptory refusal, Charles II. is said to have exclaimed, "Odd's fish ! who shall have Bath and Wells but the little fellow who would not give poor Nelly a lodging ?"

Ken was accordingly consecrated by Archbishop Sancroft in 1684. He attended the death-bed of Charles II., together with his friend Turner, Bishop of Ely ; and then went down to Wells to begin the care of his diocese. The simple, laborious, and earnest life of the new bishop at once commanded the affectionate respect of his people. "His Christian self-government and discipline were the secret of his strength, as his free and almost unlimited almsgiving was the preparation of his cheerful contentment in his own reverses." After the battle of Sedgemoor—within a day's journey of Wells—the Bishop received and assisted the fugitives by hundreds ; and was appointed, with Bishop Turner of Ely, to attend the Duke of Monmouth on the scaffold. Both Ken and Turner were among the seven bishops tried and acquitted at Westminster ; and both, on the accession of the Prince of Orange, were found among the nonjurors. Bishop Ken made a public protest in the cathedral at Wells against his deprivation ; but, after the see had been offered to Dr. Beveridge, and declined by him, it was filled by Dr. Kidder.

Bishop Ken, whose income was now reduced to £20 a-year, found an asylum in the house of his nephew, Isaac Walton, Canon of Salisbury, and Rector of Polshot, near Devizes. Here and at Longleat, the seat of his friend Lord Weymouth, he passed the greater part of his remaining years. On the death of Bishop Kidder, Ken made a cession of his canonical rights to Dr. Hooper, Bishop of St. Asaph, who was about to be translated to Wells. This was the last important event of his life. He died at Longleat,

March 19, 1710; and was buried (it is said at sunrise, in reference to his habit of rising with the sun) in the churchyard of Frome in Somersetshire, where his memory is still venerated. A window commemorating him has lately been placed in the chancel. He is interred beneath a grating of iron bars, bent into the form of a coffin, across which are laid an iron mitre and pastoral staff.

Bishop Ken was an exact economist of his time, and is said to have strictly accustomed himself to one sleep only in the night, so that he often rose at one or two o'clock in the morning. It was also his regular practice to sing his own Morning Hymn to the lute before dressing himself. The best and fullest account of this excellent bishop will be found in the "Life of Ken, by a Layman," London, 1851.

[A.D. 1691—1703.] RICHARD KIDDER became Bishop of Bath and Wells on the deprivation of Ken. The see had been offered to Dr. Beveridge, afterwards Bishop of St. Asaph, who declined it, being unwilling to take upon himself an office of which he believed Ken to have been unjustly deprived. Bishop Kidder had been a Fellow of Emmanuel College, Cambridge; but his fellowship was taken from him in the year 1662, on the score of his puritanical opinions. These, however, he afterwards got rid of; and having been appointed Dean of Peterborough in 1681, was elevated, ten years later, to the place of Bishop Ken. During the great storm on the night between the 26th and 27th of November, 1703, when Winstanley perished in his lighthouse on the Eddystone, Bishop Kidder and his wife were both killed, as they lay in bed in the palace at Wells, by the fall of a heavy stack of chimneys. They were buried in the cathedral.

[A.D. 1704—1727.] GEORGE HOOPER had accompanied into Holland, as her almoner, the Princess Mary of Orange, on her marriage. After her accession to the crown of England, Hooper became Dean of Canterbury, and in 1703 was con-

separated Bishop of St. Asaph. In the following year he was translated to Bath and Wells.

[A.D. 1727—1743.] JOHN WYNNE, translated from St. Asaph.

[A.D. 1743—1773.] EDWARD WILLIS.

[A.D. 1774—1802.] CHARLES MOSS.

[A.D. 1802—1824.] RICHARD BEADON.

[A.D. 1824—1845.] GEORGE HENRY LAW. During his episcopate the Theological College was established at Wells.

[A.D. 1845—1854.] RICHARD BAGOT.

[A.D. 1854—.] ROBERT JOHN EDEN, BARON AUCKLAND.

# WELLS CATHEDRAL.

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## PART III.

NOTE. (SEE PART I. § XII.)

THE architectural character of the nave of Wells, in connection with the direct statement of the Canon of Wells, (whose short Chronicle, written immediately after the death of Bishop Bubworth, A.D. 1424, is the only known authority for the history of the cathedral<sup>a</sup>;) that Bishop Jocelyn entirely pulled down the former church, rebuilt it from the foundations, and dedicated it, “Wellensem ecclesiam, vetustatis ruinis enormiter deformatam, prostravit, et a pavimentis erexit, dedicavitque,” offers, it must be admitted, much difficulty. Professor Willis’s explanation has been adopted in the text (Part I.); but a very different view has been supported by a thoroughly competent architectural critic, from whom we have received the following note:—

“Reading the History of the Canon of Wells, with allowable observance of probabilities, and also with the light of internal evidence, I make out this to be the course of the church. Robert (1135—1165) consecrated the Norman church, which was probably just about completed, (and may have included many Saxon portions,) between 1142 and 1149; for the consecration took place in the presence of Joceline of Sarum, Simon of Worcester and Robert of Hereford, and it was only in that interval that these bishops held those sees together. This consecration, if the Canon of Wells is to be trusted, *preceded* the large repairs which Robert carried on during the rest of his episcopate:—‘Dedicavit ecclesiam Wellensem, præsentibus Jocelino Sarum, Simone Wigorn, et Roberto Herefordensi, episcopi: multas ruinas ejusdem ecclesiæ destructionem ejus in locis pluribus comminantes, egrege

<sup>a</sup> It will be found in Wharton’s *Anglia Sacra*, vol. i.

reparavit.' If, as is probable, a great part of Robert's repairs took the form of reconstruction, the style of the two western arches of the choir, of one bay of the choir aisles, of the transept, and of the nave until you come to the break in the masonry in the fifth bay, may be assigned to him, on the internal evidence of their style. Robert dies in 1165; Henry II. seizes the temporalities, and keeps the see vacant for eight years, a sufficient reason for expecting a break in the masonry, and a change in any little details when the work proceeds. Now not a word is said about Reginald Fitz-Joceline's part in the cathedral, but enough is told of his character as a munificent prelate to make it extremely unlikely that he did nothing. My own belief is that he finished the nave, up to the then Norman west front, which he left standing. Reginald Fitz-Joceline died in 1192.

"The history and existing remains of Glastonbury afford collateral evidence of this.

"In 1185 the whole fabric of Glastonbury, except the tower, was destroyed by fire; but the restoration was commenced immediately, and must have been in vigorous progress during the episcopate of Fitz-Joceline, for it is said to have been completed in 1193. Now large portions of the remains of Glastonbury, which *must be* of this date, are exactly in the same style as the nave, from the break to the west end, and the north porch of Wells.

"Of Savaricus, the successor of Reginald Fitz-Joceline, I say nothing. His heart was probably at Glastonbury, if it was anywhere in England. But he may have built the crypt of the chapter-house, or rather it may have been built in his day, for it is not likely that a bishop should himself build a chapter-house.

"Then comes Joceline, to whom the History (which assigns *nothing* of the existing church to Robert or to Reginald) attributes everything. If internal evidence were *with* the History I would not complain, but it is dead against it. Nor do I think the History consistent with itself even:—'Wellensem ecclesiam *vetustatis ruinis* enormiter deformatam prostravit, et a pavimentis erexit dedicavitque;' and yet only about half a century before it is said of Robert, '*multas ruinas destructionem in locis pluribus comminantes egregie reparavit.*' Even if Robert had *only* repaired,

seeing he did it *egregie*, and if his successor Reginald did nothing, still we should hardly look for enormous ruins from age so soon after Robert's death. It must be remembered that Joceline was the Wells hero, and to him, as to King Arthur or St. George in romance, a huge deal may be attributed which he neither did nor could do. Now I will not say that there is any physical impossibility in Joceline's building the nave, &c., but I will say, that it is architecturally and archæologically impossible, or nearly so. Professor Willis's explanation of the matter is only a theory created for the nonce; and far as I estimate his authority before my own, I can in no sort agree with him in this case. Enough glory still remains to Joceline in the erection of the west front, and all that naturally accompanies it."

The parallel of Glastonbury, noticed above, is certainly remarkable; but, although Mr. Sharpe has placed the nave and transepts of Wells among his examples of Transition, there seems almost as much architectural difficulty in assigning them to the periods of Bishops Robert and Fitz-Jocelyn (1135—1192) as to the later time of Jocelyn of Wells, when the Early English was elsewhere in full development. There is no trace of the round arch in Wells, a feature which, in more or less prominence, is rarely, if ever, absent in true transitional buildings. Indeed, if Wells is to be considered Transition-Norman, we must still have recourse to Professor Willis's suggestion, and believe in the existence of a local school of art, since it differs from all other examples of that style. It is greatly to be wished that the records of the cathedral should be carefully searched, and that any documents bearing on its construction should be made public. The Canon of Wells can hardly have made his positive statements as to the alterations and reconstructions of the building without having had before him good documentary authority, some of which may possibly still exist.

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